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FIRST PART OF A NEW VOLUME

THE · STUDIO

An Illustrated Magazine of Fine & Applied Art

UNE 15
1915

VOL. 65
NO. 267

FOR PARTICULARS OF THE SPRING NO. SEE WITHIN

44 Leicester Square
LONDON · W·C
Monthly
1s/- net

THE STUDIO

EDITED BY CHARLES HOLME.

Contents, June 15, 1915

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PAOLO AND FRANCESCA DA RIMINI.
LEFT-HAND PANEL OF TRIPTYCH PAINTED IN WATER-COLOUR BY DANTE GABRIEL ROSSETTI.

Edmund [illegible]
Collection

THE EDMUND DAVIS COLLECTION. BY T. MARTIN WOOD.

(Third and Concluding Article)

WHEREVER one turns in Mr. Davis's house, in the passages, and on the stairs, hang small pictures and drawings, the latter generally disposed in sets, the white mounts and frames so arranged that each drawing counts in these "exhibitions."

Thus it is we find ourselves led to contrast and dwell upon slight things by various masters, valuable for their intimate and autographic character, for the light they throw upon the characteristics of touch which in more elaborate works escapes our observation. Some of these specimens are very slight, as, for instance, the milkmaid sketch by Gainsborough. It was Gainsborough's habit in the evening to sit with his family at a table, and while his wife was busy with her needle, fill page after page of paper with memory sketches, of which this one seems a fair example. Gainsborough had by heart the lines of construction which give grace and balance to the human figure, and it was an instinct with him to find these first in any figure composition, and in his portraits to impart thereby that charm of partly artificial and partly natural pose which reflected the whole style of the eighteenth-century woman of good birth. These ladies were in love with everything Arcadian, but they elected to live in town. It is the ideal of "the fair and happy milkmaid" that pervades the lines of our slender sketch. The peasantry were not understood in the eighteenth century. Looking back on drawings of peasants of the time one feels that these might be designs for such a part on the stage. But eighteenth-century pictorial art was not theatrical, though since then the theatre has used it as its only source of inspiration. The little sketch of Gainsborough's which we have described, slight as it is, is full of the spirit of the time, just as a Daumier drawing which we are able to contrast with it from the same collection, lets us at once into a greyer, more actual world: more actual because life for most people is a problem rather than a pleasant game.

"RUINED TEMPLE" FROM A DRAWING BY REMBRANDT

"MILKMAID" FROM A DRAWING BY THOMAS GAINSBOROUGH, R.A.

But if the world is not what Gainsborough represented it to be neither is it altogether as Daumier saw it. Daumier's genius was allied to that of Rembrandt, it was not a stranger to beauty, but the beauty was that which only comes as an incident, passing like a butterfly over a brickfield, speaking of loveliness that is not, and yet which is not impossible and beyond the experience of men. The play of the lines in a Daumier drawing select rhythms and graces from shapes which are uncouth, and conditions which are graceless to the casual eye. But through all these sounds the note, like that of a deep bell, of that profound human sympathy which issues with an even deeper significance from the fabric of Rembrandt's art. In Daumier we have to take the power and genius, and the penetration in certain things he cared to represent in compensation for his ugly vision; for while his "line" would extract beauty from an object, the meaning of that object would still have power sometimes to compromise the beauty of that line. One cannot look at Daumier's work without soon coming in contact with what is "seamy," and what is, in spite of his humanity, sometimes cynically seen. In this temper it is an unpleasant genius, which we cannot discredit since its influence rests with truth. But its concern with this one kind of truth involves blindness to what is not also plebeian and many degrees unhappy.

We are reproducing this month the water-colour *Paola and Francesca* by Rossetti, which forms the left panel of the triptych. There is, perhaps, more of the real Rossetti in this triptych than in almost any other of his works. It has always been one of the most esteemed of his pictures. The intensity of passion depicted without a trace of exaggeration

DRAWING OF A GIRL BY AUGUSTUS JOHN

"LITTLE NUDE." FROM THE PASTEL
BY JAMES McNEILL WHISTLER.

STUDY FOR "THE RAILWAY STATION"
BY HONORÉ DAUMIER

in gesture or expression will always remain an unrivalled achievement, and this is controlled by a mood to which every detail of design and colour contributes, all the movement in the picture being held in the spell of that out-of-the-way beauty which gives such an exceptional individuality to Rossetti's early works. If we examine the contours which define the general shape of the outline of Francesca's hair, the inspired naturalness with which she surrenders her hands to her lover, and the simplicity of the design which is the theatre of this expressive gesture, we shall lose ourselves in admiration of great unconscious art. And then there is the colour, which will always keep these early works high in the estimation of those who know the treasures of the English school. This water-colour can be classed with such work as *The Blue Closet* or *Borgia*—the latter mentioned in our last article, as contained in this collection. Such works represent Rossetti at the time of his greatest inspiration just before and after 1860, when he was producing chiefly in water-colours, taking his subjects from Dante, whose genius his own descent enabled him to understand. Rossetti had just married Miss Siddall, and was sustained in imaginative art by the faith placed in his genius by Ruskin. There can be no doubt about it that it is Rossetti's art of this period which will live beyond his other work, with a few works of the same time from other artists expressing the awakening in "the sixties." Rossetti made replicas of several of his best things at this time; the mood was upon him which enabled him to intensify them by every retouching, and to give something afresh to them in every version. The first version of the *Francesca da Rimini*, in three compartments, painted in 1855, was finished in a week; Miss Siddall being stranded in Paris without money, Rossetti hastened through the work, and came to her assistance with the money received for it from Ruskin. A second version was painted in 1862.

The three other colour reproductions with this article represent a fan and a panel by Conder, and a pastel by Whistler. We spoke of Conder's work in our last article. The mood of his water-colours as reproductions is not antagonistic to that of the work of Rossetti, in the period just described. The mind at work is lighter, more playful, more fantastic, less sinister and infinitely less rich and moving. Yet both were artists swayed by inclinations that were those of poets; in the mood of each picture from them there is something so logical that we scarcely rebel at the weak drawing. Partly because Conder worked on silk and not on paper, and partly because he made the whole charm of his art to rest with flushes of colour like the gradations of flowers, his work does not lend itself so well to reproduction as paintings in general; something essential to its character is apt to elude any process based on photography. In the designs for fans, where his

LANDSCAPE DRAWING BY CLAUDE GELLÉE

"COLLOQUE SENTIMENTALE." FROM THE PAINTING ON SILK BY CHARLES CONDER.

"L'AMOUR QUI PASSE," OR "LE SONGE," BY AUGUSTE RODIN

sense of pattern is always very noticeable, we are less affected by this result. The artist's imagination was riotous, his happy inventive skill never failed, so that each panel from his hand has its own interest, and its reproduction, if possible at all, is demanded from the fact that the originals are not accessible to many people.

The Whistler pastel is one of a type which has frequently been reproduced in our pages. It was the kind of art by Whistler that most closely approached in character the emblem of his signature. The pencil first, and then a soft pastel, alighted butterfly-like, and made a caressing representation of an outline, or of delicate tone. This observation recorded, of something sweet in shape or colour, the butterfly flew away. Here was an art as spontaneous as in-drawn breath, an art to which all afterthoughts were foreign, in direct contrast to the putting in and painting out, the interminable process by which Whistler's finest oil pieces appeared and vanished to appear again on their way to a last stage.

It would not be out of place to contrast the drawing by Augustus John with Whistler's drawing. It is an early John, "tighter" and with less gay freedom of line than he gives us now. But it has the characteristic of all "John" drawings of women, an ability to represent the innate even in a slight drawing, and to retain in the few lines not only a suggestion of form but of spirit. John is marked as an Englishman by the trait by which the French recognise English drawing; ease and pleasure in definite drapery, appreciation of the rhythm that appertains to folds, determined by movement of the figure and apparent in everyday clothes where they have any fulness. This sensitiveness in the English to a kind of beauty peculiar to drapery has been attributed to the influence of their Elgin marbles, and there is every probability that this is the explanation. Of Greek things we may take this opportunity to mention two Tanagra statuettes in this collection. We reproduce one of a lady with a fan, a small figure the importance of which is made up of rhythm and colour and that appeal to fancy which these little relics of ancient civilisation make.

Fixed to the head of the banister rail of the main staircase in the house is a statuette by Charles Ricketts. It is highly imaginative in its character, and we understand was intended as a design for the tomb of the poet Wilde at Père La Chaise, a

"TRUTH PLUCKING OUT THE TONGUE OF CALUMNY"
BRONZE GROUP BY ALFRED STEVENS

"L'ETERNELLE IDOLE"
BY AUGUSTE RODIN

BRONZE STATUETTE. BY CHARLES RICKETTS

work eventually carried out by Epstein. We prefer this statuette to several others by the sculptor-painter which the collection contains. The influences reflected in it are not difficult to trace, but in the upper portion there is inspiration of a lofty order that seems to kindle life in the whole work. Other parts of the statuette reveal a want of regard for that exquisiteness which pertains to the art of the statuette, and the felt absence of which in Mr. Ricketts's works alienates from him many who would otherwise be the first to acknowledge how much he is doing to free the statuette as a form of art from its present-day tradition of triviality.

For the lighter kind of sculpture Dalou's statuette *A Lady Reading* is one of the finest examples we could name. Not yet carried to completion in the drapery, the pose of the figure is so complete that the whole statuette is full of expression and charm.

But we are on more serious ground before Alfred Stevens's *Truth plucking out the tongue of Calumny*. The idea of truth here is that which prevails in the Anglo-Saxon mind, best expressed in the writings of Emerson—that truth is something that need not be contended for, the one thing that will assert itself, and as inevitably as water finds its level, independently of our exertions. It represents what *is*, and nothing that can be said to give the view that things are otherwise can make them otherwise. It is this idea that prevails in Stevens's group, a replica of that which forms, as is well known, the base of the memorial to the Duke of Wellington at St. Paul's. A copy of the companion group for the base of this monument and two statuettes modelled in connection with the same theme are also in the collection.

Stevens was by instinct, as well as by training,

TERRA-COTTA FIGURE (ANCIENT GREEK)

PAINTED SILK FAN BY CHARLES CONDER

academic, and in this, his art is a foil to that of Rodin. The Davis collection with the loans from it was the means of familiarising many Englishmen with the art of the great French genius before he made his wonderful gift to South Kensington Museum. So much has been written describing the passionate spirit of his sculpture that we may be forgiven here for not adding a word. The pieces reproduced last month and with this concluding article are all representative of the most significant stages of Rodin's career.

It is with regret that we find we are unable to mention more of the things which are so significant of the influence of a great collector in his time. We have endeavoured to adjust our letter-press to the selected reproductions, space not permitting us to run into a *catalogue raisonné* of all the riches of this wonderful London House.

T. M. W.

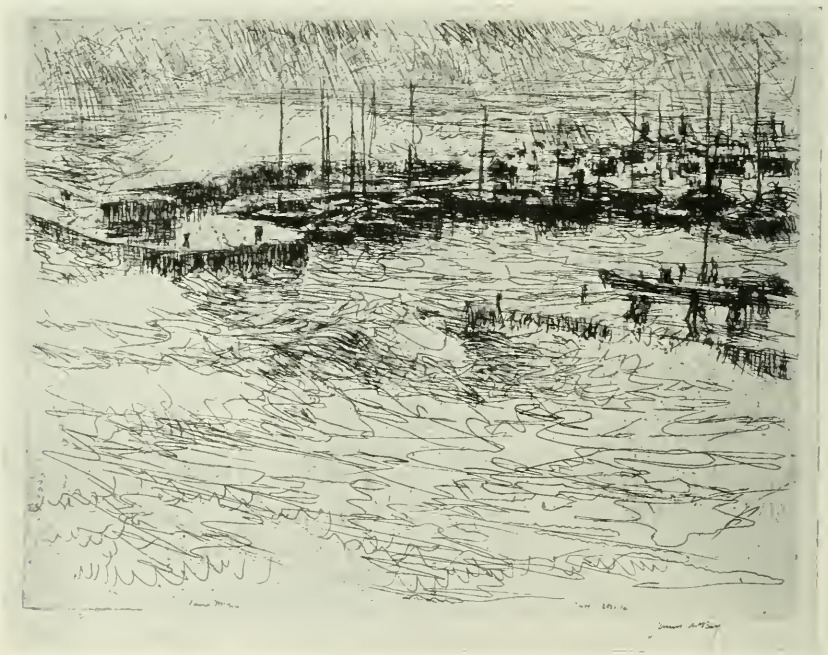
P.S.—Reference was made at the close of the second article on the Collection in last month's issue to Mr. Davis's gift to the Luxembourg. The works comprised in the gift are as follows: R. Anning Bell, *Gordon Craig*; Oswald Birley, *Mirror Portrait*; Sir E. Burne-Jones, *King's Daughter*; Randolph Caldecott, three water-colours (Beach Scenes); Charles Conder, landscape with figures; Philip Connard, *A May Morning* and *Nude Study*; Edmund Dulac, *Princess of China*; Miss L. Gloag, *Woman in Green*; Oliver Hall, *Westmorland Peat Moor*; Holman Hunt, a drawing; Augustus John, *Portrait of A. McEvoy* (red chalk); Ambrose McEvoy, *Madame*; Sir J. E. Millais, *Mrs. Heugh*; David Muirhead, *Lady in Red*; William Nicholson, *Still-life*; Sir W. Q. Orchardson, a portrait; William Orpen, *Café Royal*; Glyn Philpot, *Belshazzar's Feast* and a portrait; James Pryde, *The Slum*; Arthur Rackham, a water-colour; Mrs. Rackham, *Woman in Grey*; Charles Ricketts, *The Plague*; F. Cayley Robinson, water-colour illustration to the Book of Genesis; Charles Shannon, *Sleeping Nymph*; Walter Sickert, *Hotel Royal, Dieppe*; Mrs. Swynnerton, *Nude Study*; H. Tonks, *The Merchant*; G. F. Watts, *Eve*.

SOME NEW ETCHINGS BY MR. JAMES McBEY. A NOTE BY MALCOLM C. SALAMAN.

In Mr. McBey's delightful art one rejoices to note that development and progress keep pace with success. His drawings in water colour and his seven newest etchings, recently exhibited at Messrs. Colnaghi and Obach's, display the same individuality and freshness of vision with the same spontaneity and vitality of expression that from the first distinguished his work; but one finds these qualities enhanced by a fuller and surer command of his artistic means. And it becomes more and more evident that he possesses style and not merely

TERRA-COTTA STATUETTE [illegible] BALOU

manner. In each of his new etchings reproduced here, the pictorial motive is unfailingly the born etcher's selection, the effect is obtained purely by the true etcher's craft of bitten line. And at least two of these plates, I say unhesitatingly, are masterpieces. *The Moray Firth* is sheer delight. Along the top of a cliff overlooking a little North-Scottish fishing-town and harbour a group of children are sitting, flying kites. It is a sunny day, and the calm sea is studded with fishing-boats carrying the eye far out over the watery expanse, while the flight of two kites gives a sense of movement in aerial space. With vivid draughtsmanship the interest of this movement is concentrated chiefly on the tense figure of the boy, sitting apart from the rest, tugging at the kite-line. The children, all drawn with joyous and spontaneous naturalness, are most felicitously placed in the design. *Gamrie* is a no less engaging triumph of this gifted young etcher's art. Here is spaciousness of design, with the fine live draughtsmanship of the fishing-boats in the harbour, and the happy suggestion of the flutter of gulls, the splendid expanse of sky with its glory of sunrise over the Firth, and the full sense of light and atmosphere compassed by economy of vital line and unfilled space. Mr. McBey, of course, draws these Scotch East Coast scenes with the visual intimacy of the native. In *The Little Fishmarket, Stonehaven*, with the characteristic groups of local fisherfolk standing stolidly on the wet quay, one sees that the artist has been as keenly interested pictorially in these folk as Ostade was in his seventeenth-century Dutch peasants. *Buchan* is another plate of rare charm. *Newburgh*, Mr. McBey's native place, has, of course, been lovingly seen and drawn, but in his characteristic determination to avoid any reliance on printing devices for atmospheric tone he has somewhat overstrained his loyalty to the etched line in his suggestion of cloudy sky. This tendency to excessive and wayward freedom of line one finds also in the attempt to render wavy movements of light on the sea in the fine *Penzance*, with its commanding sunset; and also in the troubled waters of the remarkable little plate *Sea and Rain*, a subject, or rather impression, that few etchers would have the courage to essay.



"SEA AND RAIN, MACDUFF" BY JAMES McBEY

(By courtesy of Messrs. Colnaghi and Obach)

"GAMRIE." BY JAMES McBEY

"BUCHAN." BY JAMES McBEY

"THE MORAY FIRTH"
BY JAMES McBEY

"NEWBURGH." BY JAMES McBEY

"THE LITTLE FISHMARKET, STONEHAVEN." BY JAMES McBEY

"PENZANCE." BY JAMES McBEY

THE ROYAL ACADEMY EXHIBITION, 1915.

THERE is happily scarcely any suggestion in the present Exhibition of the Royal Academy that everything is not as usual with the world. Certainly there is no hint given by the show that this country is going through an experience almost without precedent in its history and is engaged in what is actually a struggle for existence. The collection which fills the galleries at Burlington House is in all its main characteristics just the same as those which have been seen there year after year for a long time past—it has a perfectly normal atmosphere and its particular features are very much what any one would have expected who knew the ways of the Academy and the methods of its chief supporters.

What deficiencies there are come not so much from the unusual condition of public affairs as from what may be called the ordinary course of events in the art world. The recent deaths of artists like Sir Alfred East and Sir Hubert von Herkomer have left gaps which no one as yet has been able to fill, and the absence from the exhibition this year of such leaders of our modern school as Mr. Waterhouse, Mr. Brangwyn, and Mr. Anning Bell lessens the number of contributions to which indisputable places in the front rank can be assigned. When artists like these are unrepresented we realise very fully how we reckon on their help to make the Academy exhibitions interesting and how much the particular distinction of a show depends upon the assistance given by a few men of outstanding capacity.

But, on the whole, the Academy of 1915 has a right to be remembered as being rather above the average in general quality. If there are less works which can be counted as striking illustrations of what is best in the art of to-day, there are decidedly not so many of those amateurish and inefficient things which in other years have been used rather too liberally to fill spaces on the walls. The visitor to the Exhibition will find that if he is not so often as usual stirred to the highest approval he will less frequently be offended by the unwise tolerance of the hanging committee; and he will come away with the conviction that there are in this country a great many artists who have a sincere sense of responsibility and an excellent command over details of technical practice.

After all, it would be unreasonable to expect more than this of an exhibition which only sums up the achievement of a few months. An annual show, in which are collected works fresh from the studio, can never be a gathering only of masterpieces. All our artists are not great masters, and of those who are, some hold aloof altogether from Burlington House and the others cannot always be at their highest level of accomplishment. If we have from the abler men who usually contribute to these annual displays a reasonable proportion of good things year by year, and if the rank and file work with consistent sincerity and desire to do their best, we get all that we can reasonably demand; and if there were never set before us an Academy exhibition which fell below the level of the one presented to us this year we should be doing well.

The more memorable pictures are not confined to any one type of expression—there are some good landscapes, a few notable figure pictures and several portraits of the highest importance. Among the landscapes, perhaps, there are less which reach the highest rank than there have been in some recent years. The most convincing in its power, both as a record of Nature and as a piece of technical achievement is Mr. Arnesby Brown's *Wide Marshes*, and there is another picture by him, *The Raincloud*, which is hardly less remarkable. In both of them he repeats previous successes, but the repetition can be forgiven in view of the mastery with which in each case the subject is handled. Mr. Sargent's vivid study, *Master and Pupils*, is another splendid achievement; and Mr. Hughes-Stanton's *Noonday: Equihen, France*: *The Dunes, Equihen*, and *Eskdale, Cumberland*; Mr. David Murray's breezy and luminous *London Bridge*, Sir Ernest Waterlow's *Winter Toil*, and the magnificent woodland subject, *Oak Trees on the Edge of Coats Common* by Mr. Oliver Hall are all deservedly prominent.

Then there are such sound performances as Mr. J. L. Henry's *In the Fair Pastures of Flanders*, Mr. Lamorna Birch's *Round the Westring Corner of the Wood*, Mr. D. Y. Cameron's sombre and dignified *The Ochils*, Mr. Yeend King's *Shadow by the Stream*, Mr. Edward Stott's *The Sacred Pool*, Mr. Burleigh Bruhl's *November Noontide*, Mr. Coutts Michie's *Among the Dunes*, Mr. Gwelo Goodman's masculine and decisive *South African Landscape* and *Ben Nevis*, Mr. R. Vicat Cole's *The Woods of West Sussex*, Mr. Moffat Lindner's delightful *In Dutch Waters*, the daintily imagined *Peace: A Summer Night in Italy* by Mr. Walter West, Mr. F. T. Carter's *October*, and *Under the Bananas* by Mr. Albert Goodwin.

A striking example of the imaginative treatment of a landscape motive is Mr. Tom Mostyn's large decorative composition, *The Garden of Peace*, a

rich colour arrangement, but at the same time a finely disciplined and controlled pictorial exercise with real nobility of sentiment. Excellently designed and soundly restrained is Mr. Alfred Hartley's *Decorative Landscape*; and the landscapes with figures, *Pastoral, Syria and Pattatos*, and *A Basket of Flowers*, by Mr. Charles Sims the first especially are wholly fascinating in their subtle charm of colour and tone management and in their delicacy of executive treatment.

Not many sea pictures of note are to be found on the walls, but in such canvases as Mr. W. L. Wyllie's *Bringing in the Wounded Lion*, Mr. Norman Wilkinson's *The Sinking of the Blücher*, and Mr. Percy Spence's *H.M. Australian Fleet arriving at Sydney Heads*, the subject-matter certainly is of a kind to attract attention.

Of the figure pictures the one which deserves, and will receive, most attention is Mr. Lavery's *Wounded: London Hospital*, 1915, in some ways the finest canvas he has ever painted, and as a study of a difficult effect of interior illumination certainly the most remarkable achievement in the Exhibition. Problems of lighting also have been dealt with most successfully by Mr. Sargent in his *Tyrolese Crucifix*, and *Tyrolese Interior*; and an effect of artificial light has been very happily realised by Mr. Sydney Kendrick in his small *Twilight*. More ambitious canvases, which have a strong dramatic intention and are handled with decisive power, are Mr. Richard Jack's *Homeless*, and Mr. Tom Mostyn's *Flight*, both of which symbolise, without however recording any actual incident, the tragedy of the war: and as a contrast to these there is the not less ambitious *July Day* of Mr. Gerald Moira, who symbolises as vigorously and vividly the quiet times of peace.

"THE KELPIE OF THE BURN." BRONZE HEAD BY CHARLES L. HARTWELL, A.R.A.

Among the other figure pictures which have a strong claim to attention, places of importance must be assigned to Mr. Edgar Bundy's very ably painted *Merry Monarch*, Mr. Gerald Kelly's scholarly and accomplished *Human Appeal*, Mr. Clausen's *Renaissance*, a well-intended allegory which carries a considerable degree of conviction though it has some unquestionable defects, the *Song of the Reeds* by Mr. Talbot Hughes, *The Steel Workers* by Mr. Stanhope Forbes, *Mending the Nets* by Miss E. Allnutt, and the sumptuous decoration, *Queen Philippa pleading for the Lives of the Burghers of Calais* by Mr. F. O. Salisbury. There are some war subjects, too, which count—Mr. James Clark's *Defence of the Hartlepools by the Durham Garrison Artillery and Durham Light Infantry*: Mr. Charlton's

"MISS LILY CARSTAIRS"
BY WILLIAM ORPEN, A.R.A.

"HER MAJESTY THE QUEEN." MARBLE BUST FOR THE GUILDHALL, LONDON. BY SIR GEORGE FRAMPTON, R.A.

LEAD FIGURE FOR A FOUNTAIN BY RUBY W. BAILEY

French Artillery crossing the flooded Aisne; Mr. Olivier's large painting of the meeting between King George and the King of Belgium, *Where Belgium greeted Britain*, a sound rendering of a very difficult subject, and the clever little topical canvas *Somewhere at the Front*, by Mr. Fred Roe; and there are a few other things deserving of mention, which are not capable of exact classification, like Mr. H. S. Power's *Australian Bullock Team*; Mr. Wynford Dewhurst's *The Grand Promenade, Versailles*; Mr. T. C. Gotch's *Chantons, Belges, Chantons*; Mr. Alfred Hartley's *The Blue Bowl*; Mr. G. C. Haité's *The Ba-bel El Soc, Tangiers*; Mr. Arthur Wardle's *The Deer-stealer*, and *The Market, Douarnenez* by Mr. Terrick Williams.

Mr. Sargent's two portraits, of Lord Curzon and Mr. F. J. H. Jenkinson, Librarian to the University of Cambridge, are in every way worthy of him and have a singularly arresting power; and of the other paintings in this class which make a strong claim to consideration the most notable are Mr. Orpen's delightful *Miss Lily Carstairs* and *The Marchioness of Headfort*, both of which should be ranked unquestionably among the very few really outstanding works in the show; Mr. W. Llewellyn's *Mr. Claud Pease*; Mr. Hacker's *Miss Elaine Barran*; Mr. La Thangue's *Mrs. Marion I. Illingworth*; Mr. J. J. Shannon's dignified full-length of *Mrs. Phipps*, and his admirably painted *Reginald Blomfield, Esq., R.A.*; Mr. George Henry's *Admiral Sir Albert Hastings Markham, K.C.B.*, and *William Wilson, Esq. J.P.*; Mr. Solomon J. Solomon's *Mrs. Mathieson* and *Benjamin Nussey, Esq.*, Mr. George Harcourt's *The late Sir Hubert von Herkomer, R.A.*, and Mr. Oswald Birley's *Montague Robb, Esq*, and *Lord Knutsford*. The portrait studies, *Sisters* by Mr. Melton Fisher, *A Blue Butterfly* by Mr. Arthur Garratt, *The Friend*, and *Fire Opal* by Mr. Nicolet, and *The Khaki Scarf* by Mr. Talbot Hughes, are also of real importance. Mr. Melton Fisher's group is, indeed, one of the most attractive things in the show.

The sculpture seems at first sight less impressive than usual as there is no great amount of ideal work on an important scale. But there is a large statue, *Premier Matin*, by Mons. E. Rombeaux which is full of power, and there is another of real distinction, *The Bather* by Mr. Albert Toft, one of the three works selected by the President and Council of the Academy for purchase under the terms of the Chantrey Bequest; and there are memorials of much interest by Sir W. Goscombe John, Sir George Frampton, Mr. Nicholson Babb and Mr. Hamo Thornycroft. The bust of the Queen by Sir George Frampton, the statuette, *The Fallen Idol*, by the young Australian sculptor, Mr. Web-Gilbert, the fantasy, *The Kelpie of the Burn* by Mr. C. L. Hartwell, the new Associate, Mr. and Mrs. Stabler's glazed earthenware group *Children with Bull* and the *Lead Figure for a Fountain* by Mrs. R. W. Bailey, deserve particular note, and there are other things by Sir Thomas Brock, Mr. Drury, Mr. Derwent Wood, Mr. Reynolds-Stephens, Mr. S. D. Jolly, Mr. W. R. Colton, Mr. H. Pegram, Mr. Pomeroy, Mr. Lynn Jenkins, Mr. Gilbert Bayes and Mr. Mackennal, which are of the greatest assistance to the exhibition.

Though the collection of water-colours, displayed as was the case last year in Galleries X and XI, contains little if anything of exceptional significance, there will be found in it numerous examples of work by accomplished artists which are worthy of particular attention, and taking this section as a whole it can be said that it represents a distinctly high level of achievement in the use of the aqueous medium. The Black and White room, too, yields a good few etchings and drawings which are individually interesting, though here again there is not much that stands out conspicuously above the general level.

"ROUND THE WESTRING
CORNER OF THE WOOD"
BY S. J. LAMORNA BIRCH

"WIDE MARSHES." BY ARNESBY BROWN, R.A.Elect

"A BLUE BUTTERFLY"
BY ARTHUR GARRATT

"THE MERRY MONARCH"
BY EDGAR BUNDY, A.R.A.

"NOONDAY: EQUIHEN, FRANCE"
BY H. HUGHES-STANTON, A.R.A.

"HOMELESS." BY RICHARD JACK, A.R.A.

"WOUNDED: LONDON HOSPITAL, 1915"
BY JOHN LAVERY, A.R.A.

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"FIRE OPAL." BY
GABRIEL NICOLET

"OCTOBER." BY FRANK T. CARTER

"AN AUSTRALIAN BULLOCK TEAM"
BY HAROLD S. POWER

"THE BATHER." MARBLE STATUE BY ALBERT TOFT

(Chantrey Bequest purchase)

"ADMIRAL SIR A. H. MARKHAM, K.C.B."
BY GEORGE HENRY, A.R.A.

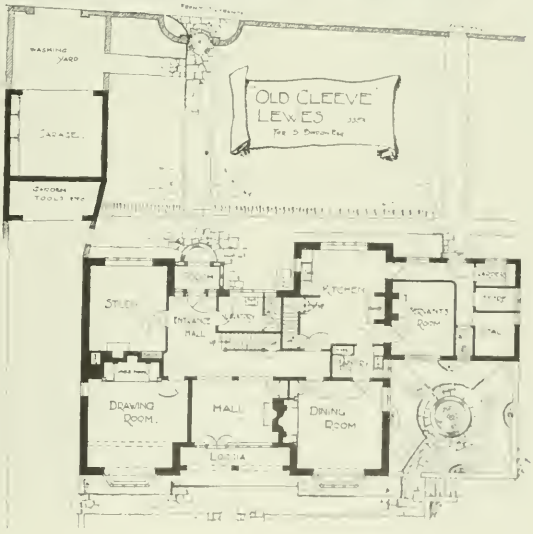
RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

SINCE the last article on this subject appeared in THE STUDIO the death has occurred of Mr. Philip Webb, a pioneer who did much to restore English architecture to the eminence from which it had fallen in the early nineteenth century. Mr. Philip Webb was fortunate in his first client, if William Morris may be so called; for the two young men worked on the design, erection and furnishing of the Red House, Upton, in quite an unprofessional spirit. Morris and Webb had founded a lifelong friendship when both were in the office of G. E. Street, and it was natural that when Morris wanted to build he should seek the counsel of Webb. The result was the house near Bexley Heath which soon became famous and has not outlived its distinction. Philip Webb was associated with Morris in various ways afterwards and was responsible personally for many important houses, chiefly in the country. Among the lesser-known ones in London is West House, Glebe Place, Chelsea, built for the late G. P. Boyce, R.W.S.

In the year that Morris and Webb planned the Red House, Sir Ernest George won the Gold Medal for Architecture given by the Royal Academy, the subject being "A Grand Hotel in the Heart of a Metropolitan City." Between that first success and the recent design for rebuilding Southwark Bridge, Sir Ernest George has contributed much to the architectural interest of London. His influence in connection with building in the country has been no less important. An artist in architecture as well as in other ways, he has enjoyed doing his work and has imparted enthusiasm to others, not only to those who, like Mr. Lutyens and Mr. Maresco Pearce, have been in his office, but to those outside. Though Sir Ernest George himself confessed nearly twenty years ago that he had long ceased to be young, he has never failed to show year by year that his work has the qualities of yore.

ENTRANCE GATEWAY, OLD CLEEVE, LEWES, SUSSEX — ROWLAND H. HALLS, ARCHITECT

OLD CLEEVE, LEWES: GARDEN FRONT
ROWLAND H. HALLS, ARCHITECT

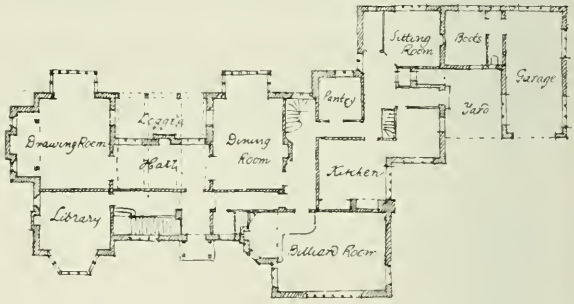


He has never believed in single-handed practice, and his present partner, Mr. Alfred B. Yeates, was associated with him in the new building, illustrated on page 48. Eynsham Hall, Witney, Oxfordshire, the country seat of Mr. James F. Mason, M.P., is built of Witney stone, with dressings of Paignton stone, and its general appearance may be realised from Sir Ernest George's water-colour. The house is flat roofed with pierced parapets and an open outside staircase is provided as a safety exit from the nursery floor. It is E-shaped both to the north and to south, while on the south side a terrace between the wings terminates in open loggias.

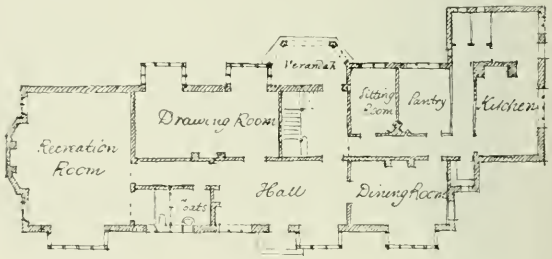
By Messrs. Hart and Waterhouse are the two houses illustrated on p. 44 and by the Plate in colours. The house at

HOUSE AT ENFIELD, MIDDLESEX — HART AND WATERHOUSE, ARCHITECTS

Enfield is on the west side of the Ridgeway overlooking a valley and rising ground towards Trent Park, formerly the residence of Lord Chatham. The dressings are of brown Portland stone and the walls are covered with a warm-coloured plaster The roof is of thick stone slates varying in colour from a warm green to a reddish-brown, and the courses are graduated in width. The view shows the garden front, where most of the important rooms are situated. Behind a loggia is the inner hall, isolated from the drawing-room and dining-room by means of double doors, but connecting the two apartments when desired. The house in Wiltshire is on high ground a few miles from Salisbury and was designed for occasional residence only. The stone roof in graduating courses combines well with



GROUND PLAN OF HOUSE AT ENFIELD HART AND WATERHOUSE, ARCHITECTS



HOUSE IN WILTSHIRE GROUND FLOOR PLAN
HART AND WATERHOUSE, ARCHITECTS

A HOUSE IN WILTSHIRE.
ALFRED HENRY HART AND PERCY L. WATERHOUSE, FF.R.I.B.A., ARCHITECTS.

WANCOM, EDGE, COMPTON, SURREY
W. ERNEST EMERSON, A.R.I.B.A.,
ARCHITECT

EYNSHAM HALL, WITNEY, OXON. SIR ERNEST GEORGE AND YEATES, ARCHITECTS

PLAN OF EYNSHAM HALL, WITNEY — SIR ERNEST GEORGE AND YEATES, ARCHITECTS

the mullioned windows and stone dressings. The oak, of local growth and of a golden-brown colour, was used in its natural state.

A glance at the plan of "Wancom Edge," Compton (p. 47), suggests that the architect, Mr. W. Ernest Emerson, A.R.I.B.A., gave first consideration to the large room projecting into the walled garden. On one side of this room, which is panelled in whitewood, is a loggia with steps to the lily pond. The difficulties of service, due to the distance between the dining-room and the kitchen, are more theoretical than real. The house is mostly new, the old portion being represented on the plan by the study and lounge. It is heated throughout by means of radiators and has its own plant for electric lighting. A garage, a power house, and a lodge are within easy access. Purple stock bricks from Guildford were used for the facings to the houses.

"Old Cleeve," Lewes, is typical of the houses built recently in the South Down country from designs by Mr. Rowland P. Halls. The traditions of the old Sussex homesteads are well maintained in this residence, and local materials have been used almost exclusively. Wood-burnt bricks and tiles were obtained from a neighbouring brickyard, the occasional grey and black glaze due to wood fuel giving a pleasing effect. Oak has been used in the window frames, beams, floors, staircase and panelling, and for many of the doors. Mr. Halls has enlisted the aid of a Lewes blacksmith for the lead rainwater heads, a water tank, several dog grates, and other metal work, while the local postman carved the staircase balusters in his spare time. Most of the fireplaces were built, as the walls rose, with paving bricks, roofing tiles, and a little Sussex marble and sandstone, this work being executed by the foreman, a working bricklayer. Mr. G. P. Bankart decorated a corridor and the dining-room, while Mr. George Ellwood designed some of the furniture.

The south front of "Old Cleeve" (p. 43) shows a view of Lewes Castle. The garden, by reason of its steep slope, is terraced, the flagstone walks and flights of steps leading to a cobbled courtyard with a lily pool, a bastion overlooking the rose garden, and a clump of beech trees. The garage and other buildings are adjacent.

THE death took place on May 11 of Mr. Charles William Dowdeswell, the founder of the well-known firm of art dealers. Mr. Dowdeswell, who had reached his eighty-fourth year, was an intimate friend of Whistler, and soon after he started business in New Bond Street, three exhibitions of the celebrated artist's work were held in his galleries, where also was held one of the first exhibitions in London of the works of the French impressionists. He was also one of the first dealers to bring before the British public the work of noted artists of the Modern Dutch school.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—A deed of unparalleled malignity on the part of the enemies of this country has robbed the art world of one of its most prominent representatives in the person of Sir Hugh Lane, who was among the many hundreds who perished when the "Lusitania" was torpedoed early last month off the coast of Ireland, not many miles from the place in County Cork where he was born forty years ago. A shrewd connoisseur and a staunch champion of the claims of modern art, he has zealously striven throughout his all too brief career to bring about a revival of art in the Emerald Isle, and the Municipal Gallery of Modern Art, which pending the provision of a more suitable building is now located in Harcourt Street remains as a memorial of his deep interest in the movement and his generosity in helping it on, for a large part of the collection of works now forming the Museum was a gift from him. He was also instrumental in forming an important collection of modern works of art for the Municipal Gallery in Johannesburg, South Africa, and that notable assemblage of works by old Dutch Masters destined for the Cape Town National Gallery, which was the subject of an article in this magazine at the time these works were exhibited in London. Sir Hugh's name came prominently before the public only a few days before the awful catastrophe which cut short his life, in connection with the now famous Red Cross Sale at Christie's, when he made the sensational bid of £10,000 for a portrait to be painted by Mr. Sargent in aid of the funds of the Society, and it is said that during his visit to the United States from which he was returning when the disaster happened he endeavoured to secure an even higher bid so as to augment still further the Red Cross fund.

Following shortly after the promotion to full membership of Mr. Arnesby Brown and Mr. Joseph Farquharson, three vacant associateships of the Royal Academy were filled up on St. George's Day by the appointment of Mr. Edgar Bundy and Mr. Glyn W. Philpot, painters, and Mr. Charles L. Hartwell, sculptor. Mr. Bundy is one of the most popular "subject" painters of the day, and his pictures have for some years now been prominent features of the Royal Academy summer exhibitions. Mr. Glyn Philpot, on the other hand, has hitherto identified himself rather with those who prefer to hold aloof from Burlington House, and his election has consequently been somewhat of a surprise. He is, however, one of the very ablest of our younger painters, and when this bitter war comes to an end, and he resumes his peaceful vocation, we may hope to see his influence reinforcing on the walls of the Academy that of Mr. Orpen and the

"MAN IN BLACK" BY GLYN PHILPOT, A.R.A.

(Royal Institute of Painters in Water-Colours, 1915)

"DUNSTER." BY W. EGGINTON, R.I.

few other "moderns" who have been received into the fold. Mr. Philpot has nothing in the present exhibition of the Academy, nor is he represented at the International Society's Exhibition; he was one of the first members of the profession to respond to the call of the country for men, and no doubt his military duties have left him little or no time to pursue his vocation as a painter. We reproduce here a painting of his which figured in the National Portrait Society's Third Annual Exhibition at the Grosvenor Gallery twelve months ago, and thus with the reproduction of works by Mr. Bundy and Mr. Hartwell elsewhere all the three new Associates are represented by illustrations in this number.

The water-colour *Dunster* which we illustrate was exhibited recently at the Royal Institute of Painters in Water Colours. The artist, Mr. W. Egginton, was born in Birmingham but has now made his home in the west country, and as a young man, still in the thirties, should do some good work in water-colours. In this medium he is a follower of the traditions of the Old English School; he works mostly in the open, delighting especially in sky effects. Mr. Egginton first exhibited in London in 1911 and was elected member of the Royal Institute in 1913.

Mr. John Adams, three examples of whose ceramic work are here given, was formerly a teacher of Design at Hanley School of Art, and design e tiles and architectural faience for Staffordshire manufactures, and painted exhibition vases for Mr. Bernard Moore that were awarded gold medals at the Brussels and Turin exhibitions. In 1910 he came to South Kensington and at present is temporary Instructor in pottery at the Royal College of Art. In the summer of 1912, with other students of the College, Mr. Adams assisted for four months in the decoration of the Palace of Peace at The Hague, and the following summer in the production of a Pageant at The Hague to commemorate the centenary of the return of the House of Orange to the Dutch Throne. In 1914 he helped to execute the velarium which was hung over the exhibition of British Arts and Crafts at the Pavillon de Marsan in Paris. Examples of Mr. Adams' work have been acquired by Sir George Frampton and Professor Selwyn Image.

The war is, perhaps, too near to us for our artists to be able to regard it in a true perspective, and there is a tendency to fall into sentimentality or theatricalness in treating themes which we cannot brook to have so handled. In his exhibition of War Pictures at the Grafton Galleries, Mr. Dudley Hardy has certainly not fallen into either of these pitfalls, and with all his familiar dexterity of touch he has shown us certain side aspects of the great conflict in a manner not unworthy of its seriousness. While, however, we can commend such works as *The Harvest of the Sea, 1915*, in which, instead of the haul of fish of peaceful days, the nets have brought up one of those terrible mines in which lurks a new terror for those who go down to the sea in ships, or the admirable pastel of a hospital ship, *Homeward Bound, Christmas 1914*, the pictures which showed this artist at his best in this exhibition were some having no connection with the war, such as the breezy seascape *The Port*, the little water colour *The Daily Task*, *The Bridge*, *The*

CERAMIC FIGURE IN GLAZED FAIENCE. BY JOHN ADAMS, A.R.C.A.

BOWL, PAINTED IN COBALT BLUE ON A TIN ENAMEL
BY JOHN ADAMS, A.R.C.A.

Oyster Beds, and *Barter*; and in particular the exquisite *Golden Days* reminded one of his ability as a very rich and harmonious colourist.

Though there is much that must be accounted negligible among the experimental efforts of some of the painters of the *avant-garde*, the pictures by Messrs. Ginner, Gilman, Nash, and Bevan, who exhibited recently at the Goupil Gallery as the Cumberland Market Group, call for notice by reason of the evidence they afford of a distinct aim and purpose. Mr. Charles Ginner's work is interesting alike in composition and colour and for its solidity, though the striated surface of his paint has a somewhat slimy effect which detracts from the merits of one or two of the pictures without adding in itself any beauty of texture. In such works as *King's Cross*, *Leeds*, and *Leeds Roofs*, where this technique is not so insistent, the effect is more agreeable and no less individual. Mr. Harold Gilman's pictures with their sense of atmosphere and subtle colouring suffer also from an unvarying brusqueness of touch; in the landscapes this is not disagreeable, but in the faces of his portraits it becomes over-insistent. Of the four members of the group Mr. Paul Nash contributed the most purely decorative works in his green landscapes. In his art, unlike that of the others, there is a feeling for primitivism rather than for impressionism. The pictures by which Mr. Robert Bevan was represented were the most luminous, and showed to a less extent the rather unemotional and detached view which leaves the spectator a little cold despite the undoubted interest attaching to work of such clearly personal vision as that of the members of this group.

In complete contrast to the paintings of these four artists were the highly finished and delicate water-colours of Swiss mountains and English cathedrals which Mr. Harry Goodwin exhibited at Messrs. Dowdeswells. For its atmospheric colour *The Schlern and Rosengarten, Tyrol*, deserves a special mention, but by reason of a certain conventional prettiness these works in general fail to be entirely satisfying despite their technical accomplishment and dexterity of handling.

The exhibitions at the Carfax Gallery are always of interest, and that which comprised a collection of drawings and etchings by Francis Sydney Unwin and Randolph Schwabe formed no exception to the rule. Mr. Unwin showed some extremely able monochromatic water-colour drawings, among them fine interiors of *S. Spirito, Florence*, and *St. Stephen, Walbrook*, and with such etchings as *The Tabularium, Rome*, *St. Nicholas du Chardonnet, Paris*, *Ponte Sta. Trinita, Florence*, and a dry-point, *Halston*, proved his excellent draughtsmanship and a reverence for the fine classic traditions of both mediums. The etchings of Mr. Schwabe were also

POT-POURRI BOWL AND COVER, GLAZED FAIENCE
BY JOHN ADAMS, A.R.C.A.

noteworthy, though some of his plates have rather more the character of the engraved than the etched line. *The Quadrant, Piccadilly Circus*, and *Ponte Fabricio* were, among the best of these, and he was also represented by twenty water-colours of rather harsh though strangely impressive colouring.

Apropos of the toys made by the Russian artist, M. Vladimir Polunin, of which we give a few illustrations from a large collection which we had the pleasure of inspecting in the studio of Mr. Alan Beeton at St. John's Wood, we have received an interesting paper written by Mr. Alexander Bakshy, M. Polunin's compatriot, from which we give the following extracts.

"There can be no doubt," writes Mr. Bakshy, "that the ideal toys—the toys capable of causing the greatest amount of joy, are those made by children themselves; from which it naturally follows that to encourage children in toy-making and teach them how to handle the simplest tools and materials is the best policy in the question of toys. The nearest approach to the art of children is the art of primitive peoples and peasants, not because they are simple—for more often they are not—but mainly because they live in close contact with nature and preserve unbroken the threads which unite their minds with the inner life of the things around them. Until the beginning of last century, nearly all the toys produced were made by peasant artisans who enjoyed unrestricted freedom in fashioning their work in accordance with their own tastes and ideas, but the advent of our mechanical age rapidly killed the art and the peasant, completely dominated by the wholesale manufacturer, began to turn out an inferior product.

"Germany has for generations been the principal source of cheap toys, but the blatant vulgarity of her modern mechanical products lends an additional reason to the campaign now being waged against her monopoly and encourages the hope that the lesson supplied by the development of German toy-making will be fully appreciated in this country. There is no need to begin experimenting in this

PAINTED WOODEN TOYS. DESIGNED AND EXECUTED BY VLADIMIR POLUNIN IN PURSUANCE OF A COMMISSION FROM THE BOARD OF TRADE

PAINTED WOODEN TOYS DESIGNED AND EXECUTED BY VLADIMIR POLUNIN FOR THE BOARD OF TRADE

new field, trying to evolve something entitrely new and original. The new methods of toy-making which have brought this craft back to its original sources and have proved extremely successful in the artistic sense, have been worked out and tested in Russia, and provide a singularly instructive example of how this important industry can be conducted on national lines if only sufficient interest be shown by those in a position to give it a whole-hearted support.

"In Russia as in England and other countries the market has long been flooded with German-made toys. It was only at the end of the eighteenth century that toy-making was started as a trade in the precincts of the Troytsko-Serghievskaya Lavra, the old Russian monastery famous for its shrines and its *rôle* in Russian history. Developing gradually and slowly, it spread from the Serghievsky village to the neighbouring villages and districts of the Moscow province, though the centre of the industry has always remained in the former, where at present it gives occupation to about 6000 families. It is estimated that about £90,000 worth of toys are annually produced in the Moscow province, and there are numerous signs pointing to a continuous growth and progress of the trade. Much of the recent success in this direction has been due to the intelligent and sympathetic policy adopted by the Moscow Provincial Government (Zemstvo) which some five-and-twenty years ago established a school work-shop for making toys. The object of the school was to spread better knowledge of the technique of the trade, to assist the peasant artisan in selling his work and to supply him with good materials at a moderate price. The important fact to be noticed here is that only by helping the toy-maker to realise his product in the market was it possible to bring him to the use of more artistic models, improved methods, and better materials. It also points to the co-operative organisations as best suited for achieving this end, and thus clearly indicates the path along which the efforts now being made in England should be directed.

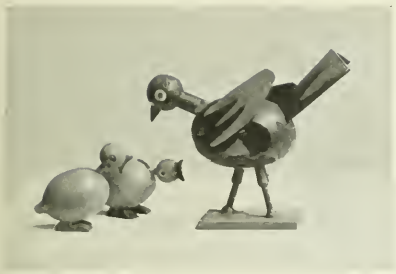
"The initiative shown by the Board of Trade in commissioning a gifted Russian artist, M. Vladimir Polunin, to design and produce a series of toys, is to be highly commended as a judicious step inaugurating, it is to be hoped, a new era in the British manufacture of toys. M. Polunin has been living in this country during the last five years and has shown himself as an original and extremely

PAINTED WOODEN TOYS. DESIGNED AND EXECUTED BY VLADIMIR POLUNIN

interesting artist. The lovers of graphic art may still remember his exhibition of etchings held some three years ago when his use of the medium, resulting in sternly monumental yet completely graphic effects, attracted the attention of many an etcher and expert. His painting of the drop-scene for Mozart's "Magic Flute," produced last season by Mr. Beecham, was a piece of highly imaginative work instinct with the mystic spirit, whilst his pictures and frescoes reveal in him a master alive to the peculiar nature of each medium used, and capable of uttering an origina word distinct in feeling and expression. But of all M. Polunin's works his toys are perhaps the most immediately appealing and fascinating. There are so many of them, and they are so different, each standing for some peculiar form of reality, each carrying its own message.

"Here are the animals, quite a menagerie of them; the elephant, the lion and the tiger, the hippopotamus and the rhinoceros, and a number of others. This set is one of the best in M. Polunin's collection. What seems so fascinating about them is the extraordinary feeling for mass and volume which they so strikingly reveal. They are sculpturesque to an extent which is seldom met with in ordinary sculptures. Equally remarkable are the other sets. Here form and colour assist each other in producing the impression of solidity which is light and full of careless joy. The figures may be conveniently divided into three groups: the cubic, the round, and the flat. Form is the predominating element in the cubic figures and is used as the means of expressing their character. Their fantastic appearance, notwithstanding their angularity, is more realistic than any of the 'true to nature' modern toys. The two knights, for instance, can hardly be surpassed: their characterisation is complete, and life seems to palpitate in every particle of the wood of which they are made. But here is the mastery of true art: they remain toys, your obedient servants which you can turn and twist in any way you like and are always mere marionettes in your skilful hands. The exquisite colouring of these knights gives a resonant combination of

PAINTED WOODEN TOYS DESIGNED AND EXECUTED BY VLADIMIR POLUNIN



PAINTED WOODEN TOYS. DESIGNED AND EXECUTED BY VLADIMIR POLUNIN

colours which will appeal to a connoisseur as much as to a child. The Santa Claus, the old monk, the two rustics, and others belong to the same group of cubic figures, and though coloured in a much simpler fashion, possess in no smaller degree the power of characterisation by pure form.

"In the round figures colour is given greater freedom. It is no longer indissolubly bound up with the shape of the toy but is employed to define the form itself. The only group of round figures in which colour plays a secondary part is that of the hen and two chickens. Midway between the round and the flat figures stand those cut out of a flat but fairly thick wood. Painting here becomes still more important, and though the silhouette is given by the general shape of a figure, its separate parts gain their character through line and colour. The merry-go-round is the best specimen in this group. These flat toys, made of three-ply wood and painted with considerable skill and taste, do not, of course, come up to the same standard as the cubic and round figures, but their advantage lies in the cheapness with which they can be produced.

"The last group of M. Polunin's toys to be noted here consists of architectural models of various kinds, which include a farm, a harbour, and a monastery, or 'lavra' as it is called in Russian. The last kind enjoys a great fame in Russia, and the form it has received in the hands of M. Polunin once again testifies to his deep sense of colour as well as to his sympathetic appreciation of the beauties of ancient Russian architecture."

The excellent drawings in pencil or in pen and ink by Mr. F. L. Griggs have been often reproduced in THE STUDIO and it was a pleasure to see a number of these on view recently at the Twenty One Gallery in the Adelphi. Together with the drawings, Mr. Griggs exhibited a number of etchings and dry-points, which were particularly interesting as they form a new departure in his art. In some of the etchings there seemed a little reminiscence of his pen technique and for this reason we preferred the several admirable drypoints, but his work on the copper has the same air of distinction and refinement which we have come to find familiar in his drawings.

The Leicester Gallery have recently exhibited lithographs by Mr. Joseph Pennell representing London in war-time. The prints deal with the effect of the beams of the searchlights pouring across the night and bringing the domes, towers, and roofs of London into luminous silhouettes. Just a little more reticence in regard to the number of beams playing at the same time, so that an effect of immensity of sky space, difficult in any case to suggest, could be felt, would have added to the

PORTRAIT OF MME. KARVSHEFF. BY KONSTANTIN SOMOFF

(See Moscow Studio-Talk, p. 58)

PORTRAIT STUDY FROM A DRAWING BY KONSTANTIN SOMOFF
(The property of V. Hirschmann, Esq., Moscow)

significance of Mr. Pennell's theme in many of the prints. As they stand, however, they form a remarkable chronicle of a rare order of beauty brought about in the unhappy circumstances of to-day. At the same galleries a series of studious water-colour and pencil drawings, each pervaded by a characteristic sense of style, represented the lighter side of the art of Mr. Oliver Hall. Landscapes in oil and pastel by Mr. Tom Robertson have also recently been the feature of an exhibition at the Leicester Gallery.

Walker's Gallery also had an exhibition labelled "London in War Time," in which Miss Maud Bell showed some clever impressions in water-colour, mostly of night and twilight effects in darkened London: and at the same time Mrs. Tilley exhibited some sketch portraits of children in pastel which showed a pleasant use of the medium.

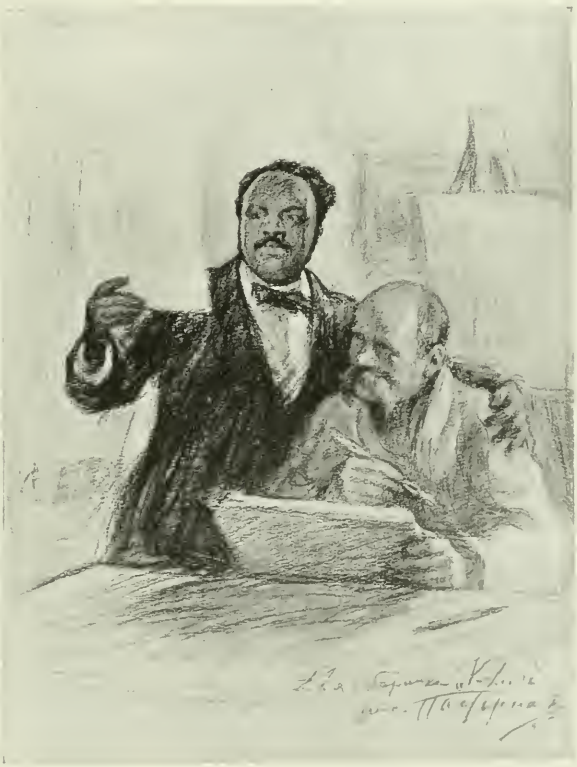
By permission of the donor, the Hon. Mr. Justice Younger, there have been on view at the Medici Society's galleries Mr. Louis Davis's fine memorial windows for the choir of the Cathedral Church of Dunblane. The first series comprised the *Allegory* and *Chaos* windows, and this month the *Earth* and *Humanity* windows are to be seen. The colouring is extremely beautiful, and the design has the accent of tenderness to be found in all Mr. Davis's work, which while free from any trace of austerity, is never lacking in dignity and refinement. The exhibition contained among other things eight drawings for the S. Margaret windows in Paisley Abbey and a number of reproductions of the artist's works.

MOSCOW.—The Lemercier Gallery in this city, the proprietors of which are of Belgian nationality, recently arranged an interesting exhibition in aid of the fund for the relief of Belgian sufferers by the war, and the chief contributors to the exhibition were members of the group of artists known by the title "Mir Isskousstva" (World of Art). The *pièce de resistance* of the display was a small room containing over twenty works by Konstantin Somoff, the majority of them familiar to the public through reproductions, though the originals had never before been exhibited in Moscow. There can be no question that between the works of this artist's early years and those that have issued from his hand quite recently a very perceptible difference

is manifest, and the difference is not in favour of his later productions. It is true, that Somoff's great *maitrise*, his thorough command of form and his extraordinary taste in the arrangement of any kind of motive, are displayed as strikingly as heretofore but the wholly individual keenness of perception which characterised his earlier work, and those fascinating combinations of intense colour with which he used to charm us are now often missing, and instead we get in certain works, as for instance the portrait in oils of a Moscow society lady, a somewhat academic frigidity which only a little while ago never seemed to be associated with the name of this artist. Somoff shows himself at his best in his portrait heads, executed sometimes in water-colours and sometimes as drawings with the addition of colour by way of *rehaussement*. These constitute his particular domain, and two brilliant examples of them are here given by way of illustration.

Apart from this collection of work by Somoff a life-sized equestrian portrait of a Moscow beauty by A. Golovin formed the *clou* of the exhibition, but though masterly in its draughtsmanship this colossal canvas failed to leave a completely satisfactory impression from the purely pictorial point of view. On the other hand such works as Paul Kustodieff's oriental motives, the views of Holland and Spain by Mme. Ostroumova-Lebedeff, and the designs for theatre decorations by Mme. N. Goncharova proved attractive both as regards colour and pictorial composition. Boris Kustodieff also made his appearance as a designer for the theatre at this exhibition, where he showed a remarkable series of costume drawings for the staging of the great Russian satirist, Saltikoff-Shchedrin's, "The Death of Pasoukhin," about which we may be able to say something further by and by. Then, last but not least, a splendid Venus in wood by the sculptor S. Konenkoff must be mentioned.

The drawing by L. Pasternak, of which a reproduction is here given, has been designed to serve as an illustration to an essay on Oldridge and Taras Shevchenko. The national poet of the Ukraine, who was also a gifted draughtsman and etcher, became acquainted with the American tragedian Oldridge in 1858 at the house of Count Fedor Tolstoi, at that time Vice-President of the Academy of Arts in St. Petersburg, and the acquaintance thus initiated developed into a warm friendship, in spite of the fact that they could understand one another only through the medium of an interpreter. Shevchenko at the time drew a portrait of



"THE AMERICAN TRAGEDIAN OLDRIDGE AND TARAS SHEVCHENKO, THE POET OF THE UKRAINE." FROM A DRAWING BY L. PASTERNAK

"THE FIRST AUTOMOBILE IN THE VILLAGE" BY S. BOBERG

(See Copenhagen Studio-Talk, p. 61)

Oldridge which is now in the Tretiakoff Gallery in Moscow, and the occasion has been reconstituted by L. Pasternak in the drawing now reproduced.

P. E.

PARIS.—Amongst the few exhibitions that have been held in Paris recently, one which was designated the "Grande Tombola des Artistes et des Ecrivains Français," and was held in the galleries of Messrs. Georges Petit, aroused the most marked interest. The exhibition was organised with the object of raising a fund for the relief of members of the profession who have had their means of livelihood seriously curtailed as a consequence of the present crisis—and, alas! they are many in number. That the appeal made on their behalf was not in vain was fully attested by the large collection of works brought together in Messrs. Petit's galleries. The main object of the exhibition was to raise the sum of 100,000 francs by the sale of tickets at the modest price of two francs each, the holders being entitled to the chance of having his or her portrait painted by a prominent artist, or acquiring one or other of the works included in the exhibition. Among the most notable of the prizes falling to the lot of the fortunate were Henri Le Sidaner's *Le Pavillon, soleil couchant*, René Ménard's *Le Pin Parasol*, Henri Martin's *Puy-l'evêque*, F. C. Frieseke's *Travailleuse*, H. Morisset's *La Plage*, H. Thorndike's *Paysage*, some charming drawings by Maxime De Thomas, a snow landscape by Claude Monet, and a characteristic example of the work of M. Vuillard. M. de La Gandara was among the portrait-painters from whom the drawers of lucky numbers in this "Grande Tombola" were entitled to ask for sittings.

Then there was an exhibition of the contemporary Belgian School, which occupied two small rooms adjoining the Sculpture Gallery in the Musée du Luxembourg, while another notable display in the same building was that of the etchings and lithographs presented by Mr. Frank Brangwyn to the Musée "en hommage d'admiration pour la France et pour ses splendides soldats." This display, which was arranged in the room opposite the entrance hall of the Musée, consisted of eighty of the artist's finest prints, and with them were included some examples of his work in oils and water-colour purchased from the Salons of 1895 and 1905, together with a characteristic example of his brilliant colour and technique, *Les Boucaniers*, lent for the purpose of this exhibition by M. Charles Pacquemont.

E. A. T.

"ENGLISH YOU KNOW" BY S. BOBERG

(See Copenhagen Studio-Talk, p. 61)

STONEWARE MADE FOR THE ROYAL COPENHAGEN PORCELAIN MANUFACTORY BY P. NORSTRÖM : BRONZE MOUNTING BY G. THYLSTRUP

COPENHAGEN.—Sculpture, like other arts, lends itself with good effect to satire and caricature, only it is not very often applied in this direction. The Swedish sculptor, Mr. S. Boberg, however, though in reality, I believe, a most serious artist, occasionally indulges his chisel and gives it freer scope, with cleverly humorous results, and our two illustrations show him in this vein. The group of English tourists is amusing and quite good-natured in its intention ; the figures are perhaps a little traditional, more in accordance with a somewhat stereotyped continental conception than with the real models, but they are free from that grotesque exagggeration to which the caricaturist is so prone. In the other group the effect of the sight of the first motor-car on Swedish peasantry is cleverly depicted.

G. B.

In addition to the beautiful porcelain for which the Royal Porcelain Manufactory of Copenhagen has acquired a universal reputation, its glazed stoneware productions, of which some attractive examples are shown in the accompanying illustrations, well merit the attention of connoisseurs and collectors. At the hands of Mr. Peter Norström, an artist of great skill and with a thorough knowledge of ceramic processes, these wares have assumed a great diversity of form and decorative effect and all of them bear the impress of the artist's individuality. Some of the pieces shown are furnished with bronze mountings which in no way clash with the beauty of the pottery but on the contrary serve to enhance the attractiveness of the pieces to which they belong. They are the work of a talented metal-worker, Mr. Thylstrup.

CHRISTIANIA.—The water-colour and etching by Mr. William Peters here reproduced, are not the first examples of that artist's work to appear in these pages, some very interesting drawings of Norwegian coast scenery having been reproduced with a brief letter on the subject a few years ago. Mr. Peters has for some years held the responsible position of Head Master of the Royal School of Arts and Crafts in Christiania, his native city, whither his father, who claimed to be English by descent, migrated from Mecklenburg. While still a youth Mr. Peters was fortunate to come under the notice of King Charles XV, who took an interest in his drawings and gave him a private scholarship to enable him to pursue his studies at the Academy in Stockholm. Subsequently, after an interval

STONEWARE VASE MADE FOR THE ROYAL COPENHAGEN PORCELAIN MANUFACTORY BY P. NORSTRÖM; BRONZE MOUNTING BY G. THYLSTRUP

STONEWARE MADE FOR THE ROYAL COPENHAGEN PORCELAIN MANUFACTORY BY P. NORSTRÖM; BRONZE MOUNTING BY G. THYLSTRUP

spent in Rome at a time when the Spanish colony of artists exercised great influence, he passed two years in the beautiful Hardanger region in company with the Norwegian composer Edvard Grieg. Early in the 'eighties he was in Paris; Meissonier, Bonnat, Carolus Duran, Bastien Lepage, Gérôme and Detaille were then at the height of their fame, and Mr. Peters received much encouragement from the two last-named masters, whose acquaintance he made. Mr. Peters has exhibited mostly at the Paris Salon, and occasionally his work is to be seen at the Royal Academy in London. He paints always direct from nature, and he has a distinct partiality for the water-colour medium though he is equally at home with oils, besides being an adept in the use of the etching needle. M. S.

"THE DUTCH MILK-PAIL" FROM A WATER-COLOUR BY WILLIAM PETERS

"THE STALL." FROM AN ETCHING BY WILLIAM PETERS

PHILADELPHIA.—Much of the best work produced by American artists within the last ten years has of course been solicited for the display at the Panama-Pacific Exposition, now open, and this circumstance, in conjunction with the fact that the activities of many others temporarily residing abroad have been interrupted, caused some anticipation of an all-round diminution in the quality of the One hundred and tenth Annual Exhibition of the Pennsylvania Academy of the Fine Arts, recently concluded. Yet there was assembled here an important collection that did not seem to have been greatly affected by these coincidences.

Four hundred and twenty-seven paintings in oil, and over two hundred of sculpture were exhibited by three hundred and sixty-two artists. The Temple Gold medal was awarded by a jury of artists to Mr. Charles W. Hawthorne for his painting of *Provincetown Fishermen*; the Walter Lippincott Prize of three hundred dollars to Mr. William M. Paxton for his carefully elaborated painting of a lady in a costume of emerald satin and entitled *1875*. The Jennie Sesnan Gold Medal for the best landscape in this exhibition was awarded to Mr. Carrol S. Tyson Jr. for his *Bass Harbour Wharves*; the Carol H. Beck Gold Medal to a *Portrait* by Mr. Charles Hopkinson; the Mary Smith Prize of one hundred dollars for the best painting by a woman artist resident in Philadelphia was awarded to Miss Gertrude A. Lambert, for her figure subject entitled *Carpet Rugs*; the George D. Widener Memorial Gold Medal for the best sculpture by an American citizen to Mr. Albin Polasek for his bronze figure *Aspiration*.

The award of the newly established "Philadelphia Prize" offered by Edward Bok, Esq., Editor of the "Ladies' Home Journal" was decided by the choice of the majority of the visitors to the exhibition during one of the closing weeks; the sum donated is two hundred and fifty dollars, of which one hundred and fifty goes to the artist and "one hundred is to be given to the management of the Academy to pay the tuition fees of a deserving student or students for study in the Schools of the Academy." Miss Lydia Field

"MOTHER AND CHILD" BY MARY CASSATT

(Pennsylvania Academy.—Copyright of M.M. Durand-Ruel, Paris)

(Pennsylvania Academy)

"GREY DAY, MARCH"
BY DANIEL GARBER

Emmett's picture of a little girl entitled *Patricia* received the greatest number of votes, and the Academy Fellowship prize was awarded to Mr. Albert Laessle for his bronze figure of a struggling goat entitled *Billy*.

The show was fairly representive, although one missed seeing the work of some of our well-known resident artists, who would certainly have added to the éclat of the exhibition and to the reputation for fair play on the part of the jury of selection. The large canvas, monopolising valuable space, so often a feature of modern picture shows, was here not very much in evidence, if we except perhaps Mr. Thomas Eakins's full-length portrait of *Mrs. Talcott Williams*, hung in the place of honour, Mr. William M. Chase's portrait of *Mrs. Eldridge R. Johnson*, quite in his happiest manner, and Miss Cecilia Beaux's *Father and Son*, the subject of the latter work being carefully painted portraits of John Frederick Lewis, Esq., President of the Academy, and his son. All three works were fine examples by our leading portrait-painters, especially Mr. Chase's, in subtleties of composition and charm of mellowed colour. Miss Marie de Ford Keller's portrait of *Miss Emily Dohme* was one of the most engaging presentments of ingenuous girlhood that one could well imagine, and another capital rendering of a kindred theme was Miss Lydia Field Emmett's *Patricia* mentioned above. Quite successful in the delineation of character of a different kind was Mr. Leopold G. Seyffert in his portrait of *Richard M. Cadwallader, Esq.*, as was Mr. Joseph Sack's portrait of *Mrs. Henry C. Earnshaw*. *La Donna mi-velata*, a portrait of a partly veiled lady, by Mr. Philip L. Hale was one of the most graceful conceptions shown. Badly hung in a back room was a wonderfully good work by Mr. Wayman Adams, a portrait of *Alexander Ernestinoff*, sound in technique and qualities of tone and colour. And Mr. S. J. Woolf's portrait of *Thompson Willing, Esq.*, was most convincing in rendition of the personality of his sitter. Mr. William Cotton's portrait of *Miss Dvorak*, one of the features of the Corcoran Gallery show of this year, did not lose interest on being seen again. A new note was recorded in Mr. Edwin Booth Grossmann's portrait of *Señor Luis Baralt*.

The sentimental chord was struck in Miss Marie Danforth Page's work entitled *Her Littlest One*, in Mary Cassatt's *Mother and Child*, and in Miss Martha Walter's *English Nurse*. Miss Gertrude

"HIS LETTER" *(Pennsylvania Academy)* BY TRUMAN E. FASSETT

(Pennsylvania Academy, Walter Lippincott Prize)

"1875." FROM THE OIL PAINTING BY WILLIAM M. PAXTON

Fiske's lovely figure entitled *Job Tears* was radiant with vibrating colour. Miss Alice K. Stoddard's *Red-haired Boy*, Mr. Robert Susan's *Girl in Black*, Mr. Truman E. Fassett's *His Letter*, Mr. Maurice Morlarsky's *In Spain* should be mentioned as distinguished works. Anecdotal perhaps but none the less interesting as a character-study was Mr. F. Luis Mora's *Evening News*. Mr. Emil Carlsen's large canvas entitled *O ye of Little Faith*, embodying an appeal to religious sentiment, contained besides this, some wonderful painting of clouds and sea. Some good nudes were shown by Mr. Sergeant Kendall in *Penumbra*, Mr. Kenyon Cox's *Nymph*, and Mr. William W. Churchill's *Leda*.

The landscape painters were well represented in Mr. Gardner Symons's truthful and virile work entitled *Through Sunlit Hills*, Mr. Jonas Lie's sun-bathed *Harbor*, Mr. Hayley Lever's frankly modern *Winter, St. Ives*, awarded the Carnegie Prize at the National Academy, New York, Mr. Arthur B. Davies's beautifully toned *Newfoundland*, Mr. William H. Singer's *Falls, Norway*, Mr. Edward W. Redfield's *Snowstorm*, Mr. Daniel Garber's *Grey Day, March*, Mr. Willard Metcalf's *Pont Royal, Paris*, Mr. Elmer Schofield's *Trawlers Coaling*. One of the most noteworthy examples of marine painting was the work entitled *Fantasy*, beautifully subtle and vibrant with splendid colour and painted by Mr. Charles H. Woodbury. A large decorative panel, painted by Mr. Henry McCarter for a wall space in a private house showed great power of imagery and a fine appreciation of symphonies of colour.

The very comprehensive display of sculpture included besides numerous life-size figures, portrait busts of prominent people and some excellent models for prospective fountains, a very large proportion of smaller works quite desirable as acquisitions by the amateur, among which should be mentioned a number of exquisite little Tanagra-like figurines, the work of Mrs. Bessie Potter Vonnoh. Mr. Cyrus Dallin exposed a model of an equestrian statue of a North American Indian entitled *On the War Path* that was extremely impressive, Mr. Sherry E. Fry a large *Fountain Figure* in classic drapery partly revealing beautifully plastic nudity, and Mr. Jerome Connor a muscular crouching *Indian*. Mr. Samuel Murray, among other portrait busts, showed a very personal one of Dr. James Tyson, and Mr. Albin Polasek's bronze *Aspiration*, awarded the Widener Memorial Medal, was a notable feature of the exhibition. An echo of the Titanic disaster was evoked by a *Study for Head* in connection with a memorial by Mrs. Gertrude Vanderbilt Whitney. E. C.

"HER LITTLEST ONE" *(Pennsylvania Academy)* BY MARIE DANFORTH PAGE

"ASPIRATION"
BY ALBIN POLASEK
(Pennsylvania Academy)

BOSTON, MASSACHUSETTS.—It is seldom that an exhibition of etchings has aroused so much enthusiasm among artists and art lovers generally, as did a collection of drypoints and etchings by Mr. Dwight C. Sturges, exhibited in the Art Gallery of Messrs. Doll and Richards last year and again with some recent additions early this year. The work of this artist has met with much success, many of his prints having been purchased by connoisseurs. At the exhibition of the Chicago Society of Etchers held at the Art Institute of that city a short time ago Mr. Sturges was awarded the Lamont Prize, and at the Panama-Pacific Exposition in San Francisco he is represented by a collection comprising twenty-nine of his prints—an unusual honour for a young artist.

Mr. Sturges's work is distinctive; he knows the value of line and tint, and expresses with charming delicacy the play of light and shade. In the mass his lines are vibrant with life. There is a fine freedom and sureness of touch in the treatment of his flesh tints. Mr. Sturges is an excellent draughtsman and is fancy free in his work. He will sketch a figure or a landscape on the copper with the flashing freedom that an intense painter would display in his work. He had in the exhibition here a number of shipping scenes vibrating with light and atmosphere, several of them showing moonlight effects—also bits of Boston Harbour. A number of his portraits included in the group showed his

"ON THE WAR PATH" *(Pennsylvania Academy)* BY CYRUS E. DALLIN

powers as a draughtsman for they were excellent in character rendering. Almost all of his portrait work is in dry-point.

Previous to this first comprehensive exhibition of his plates, Mr. Sturges had been working for a number of years as an illustrator for one of the great Metropolitan newspapers. This newspaper experience broadened and deepened the knowledge of the artist and gave him unusual facility. Prior to this he had been trained in one of the best life classes in Boston. After using the pen for years, etching, which he took up in 1909, has become a passion with him, and having regard to the extraordinary progress he has made in so short a time one can predict with confidence a brilliant future for him in this field of work. He prints his own plates, for, like many other etchers, he early saw that the printing was just as important as etching the plate. C. E.

ART SCHOOL NOTES.

LONDON.—At the South-Western Polytechnic Institute in Manresa Road, Chelsea, the election of Mr. Charles L. Hartwell as an Associate of the Royal Academy has caused much satisfaction, Mr. Hartwell being the teacher of modelling in the Art School of the Institute. Mr. Glyn Philpot, who was elected an Associate on the same occasion as Mr. Hartwell, is an old student of the school.

BELFAST.—The School of Art of the Municipal Technical Institute, Belfast, has designed and made a Civic Banner for the City Hall, which was displayed recently in the Council Chamber. The banner is probably unique as regards the method by which it has been produced. To find a similar method we should have to look back in history some

"LITTLE VIOLINIST" (DRY-POINT) BY DWIGHT C. STURGES

STUDY OF A HEAD. DRY-POINT BY D. C. STURGES

CIVIC BANNER OF BELFAST (CENTRE PANEL). EXECUTED IN PATCH-WORK-APPLIQUÉ BY EMBROIDERY STUDENTS OF THE SCHOOL OF ART, MUNICIPAL TECHNICAL INSTITUTE, BELFAST, AND DESIGNED BY THE HEADMASTER, R. A. DAWSON, A.R.C.A.LOND.

thousands of years, to a period when an Egyptian Queen was provided with a funeral canopy composed of the skins of gazelles dyed and sewn together in various shapes to form a pattern. The Belfast banner is composed of numerous pieces of coloured silks cut to the necessary shape, stitched down on a fine Irish linen back-cloth, and surrounded with a plain border of velvet. In sewing down the pieces or patches of silk an outline of filoselle silk and cord has been added, and this is stitched by the method known as "couching." The entire process is a combination of patch-work and appliqué embroidery. It is like patch-work in having the coloured sections of the entire surface cut out and fitted together after the manner of a stained-glass window. It is like appliqué embroidery in having the pieces applied to a back-cloth; none of the linen back-cloth, however, is exposed to view. Many of the silks used are of the kind known as "shot silks," so that not only has a rich decorative colour arrangement been possible by this method, but a chameleon-like effect has been produced, varying with the lighting and with the point of view from which the work is seen. The banner is intended to decorate the wall of the Council Chamber or the Banqueting Hall as occasion may require. The Arms of Belfast form the subject of the centre panel, here illustrated. Belfast has from an early period borne arms; but certain modifications became necessary when in 1888 the borough was made a city, and in 1890 a new grant (or confirmation) of arms was assigned by the Ulster King of Arms and Principal Herald of all Ireland to the Lord Mayor, Aldermen, and Citizens. The work in its entirety measures seven feet six inches wide by ten feet six inches high. The design and working drawings were made by Mr. R. A. Dawson, the Headmaster of the School, who also developed the process and generally supervised the working, which was carried out by Miss Emily Bass, the teacher of embroidery, and some of her students.

REVIEWS AND NOTICES.

American Masters of Painting. By CHARLES H. CAFFIN. (London: Grant Richards; New York: Doubleday, Page and Co.) 4*s.* 6*d.* net. — The essays comprised in this volume are re-issued by courtesy of the "New York Sun" with the addition of a number of reproductions of works by all but one of the artists whose achievements are reviewed — Inness, La Farge, Whistler, Sargent, Winslow Homer, Abbey, George Fuller, Homer Martin, de Forest Brush, Wyant, Tryon, Horatio Walker and Gilbert Stuart. Though he calls them "appreciations," Mr. Caffin's essays are commendably free from those eulogistic excesses which often mar writings so designated. The following forecast of Mr. Sargent's position may serve as a sample of the author's tone generally. Speaking of him as a portrait painter, he says: "Among the masters we may feel certain that Sargent will be reckoned as having been one of the most conspicuous figures of his age, but his vogue will rise and dwindle according to the amount of interest felt for the time being in the age which he represented; it will scarcely have that inevitableness of conviction, which, when once recognised, must abide. If this forecast is correct, the reason is that Sargent, though raised above his time, scarcely reveals in his portraits elevation of mind; he has the clear eye of the philosopher

without his depth and breadth of vision: he has possessed himself of his age, and the age has taken possession of him. He swims on its sea with strokes of magnificent assurance, but with a vision bounded by the little surface waves around him; he has not sat above upon the cliffs, quietly pondering its wider and grander movements." Of Whistler he says: "His art has been too much a product of himself, notwithstanding that it reflects in spiritualised form the higher tendencies of his age, for him to have been the founder of a school or to have influenced followers directly. Yet, indirectly, his influence has been weighty. Alike by his example and by his pungent utterances he has been instrumental, more than others, in giving a *quietus* to mediocrity in art, both to the bathos of the literary picture and to the banality of merely imitative painting." It is, however, in the paintings of some of the other masters whose work he reviews that the author finds a more distinctively American character—notably in those of Winslow Homer, whose "art has grown out of and into the circumstances of his environment," of Homer Martin, "highest of all the poet-painters of American landscape," and Dwight W. Tryon, whose landscapes "represent the combination of qualities that differentiate American civilisation in its worthiest form from that of other countries and of past times."

A Short History of Italian Painting. By Alice van Vechten Brown and William Rankin. (London: J. M. Dent and Sons.) 7*s.* 6*d.* net. The number of books on Italian art has grown enormously during the past few years, largely because of the facilities offered by modern processes of reproduction for making picture books, but in all but a comparatively few cases the textual matter is mainly a variation on what has been written before. In the meantime, however, a great deal of critical research has been going on in regard to attributions, and as a consequence much that was written a generation ago, both concerning schools and individual masters, has been found to need revision. The authors of this "Short History" appear to have made themselves familiar with the results of these investigations, and their handbook may be commended to the student who desires to take up the study of Italian painting with reliable data before him. Of particular value for this purpose is the very ample bibliography appended to the book; it is arranged under three heads—Primary Sources, Secondary Sources, and Modern Critical Authorities, the references being accompanied by helpful notes. The index to the artists and paintings mentioned in the text is also admirably informing, and by way of illustration the book contains about a hundred excellent reproductions in half-tone.

Joseph Pennell's Pictures of the Land of Temples. Reproductions of a series of lithographs made by him in the Land of the Temples, March–June 1913, together with Impressions and Notes by the Artist. (London: William Heinemann; Philadelphia: J. B. Lippincott Co.) 5*s.* net. Although some of the forty lithographs included in this album appear to have suffered somewhat in reproduction, the series as a whole is an impressive one and affords once more eloquent testimony to Mr. Pennell's rare capacity for rendering monumental effects. In a preliminary note he says that one of the reasons why he went to the Land of Temples was because he was told by a Boston authority that he was nothing but a rag-time sketcher, couldn't see Greek art, and couldn't draw it if he did. These lithographs are a decisive answer to any taunt of that kind. "What impressed me most," says the artist, "was the great feeling of the Greeks for site in placing their temples and shrines in the landscape—so that they not only became part of it, but it leads up to them," and it is to this feeling that he has given expression in many of his drawings. To each reproduction, Mr. Pennell has written a note relative to the subject of the drawing.

The Museum and Art Gallery Committee of Birmingham have issued a small portfolio containing excellent mezzogravure reproductions of twelve notable pictures belonging to the Corporation Art Gallery. The pictures reproduced include Ford Madox Brown's *The Last of England*, Burne-Jones's *Star of Bethlehem*, Millais' *Blind Girl*, Albert Moore's *The Dreamers*, Rossetti's *Our Lady of Pity*, Watts's *Red Riding Hood* and works by Holman Hunt, Lewis, Morland, Reynolds and Geets. The price of the portfolio is one shilling.

Mr. Thomas Derrick's interesting work is well known to readers of The Studio, and *Ye Palmerman*, recently published by Mr Fisher Unwin (5*s.* net), written by the Rev. Arthur Tooth, M.A., and done into manuscript and decorated by this artist, is in many respects beautiful. While we do not altogether commend the little affectation of archaism which characterises Mr. Derrick's work in this volume, the script is admirable, and the initials, decorations and pictures, somewhat after the manner of the old woodcuts in the early chap-books, are quaint and often most attractive.

THE LAY FIGURE: ON THE SPIRIT OF CARICATURE.

"OUGHT caricature to be regarded as a really legitimate form of art?" asked the Art Critic. "Looking at the bulk of the work that is being done in this direction I am rather inclined to the opinion that it is almost outside the sphere of the artist's practice."

"I fancy you will not find many people to agree with you there," exclaimed the Man with the Red Tie. "By what subtle and abstruse process of reasoning have you arrived at that conclusion, may I inquire?"

"Caricature is a dangerous faculty, because it stirs up enmities and disturbs lifelong friendships; and because it brings more trouble than joy to its possessor," replied the Critic.

"Oh, surely that is an exaggeration!" cried the Man with the Red Tie. "Not many people are so thin-skinned or so easily offended that they take a legitimate caricature seriously to heart. The saving sense of humour comes to their assistance in almost all cases and prevents their feelings being harrowed."

"A sense of humour, you seem to consider, is like the soft answer that turneth away wrath," laughed the Critic. "Well, there is something in that. But I believe the personal vanity of the person caricatured is a much more real shield to his feelings. If he is amused rather than offended, it is not at all because he sees the funny side of the travesty of himself, but because he does not for an instant imagine that he has any of the quaint peculiarities which the caricaturist has detected and insisted upon."

"That may be; but there are people who are conscious of their little abnormalities and yet can bear without rancour having fun poked at them," declared the Man with the Red Tie. "I am sure it is good for many men to be made to laugh at themselves sometimes—the caricaturist really does them a service."

"I think I can speak with some authority on the subject of caricatures," broke in the Prominent Politician. "If I had been at any time so vain as to believe that I had no physical defects my artist friends would have knocked any such conceit out of me long ago. The only feeling I have left now is one of pure amazement that I should be blessed—or cursed—with such an extraordinary number of peculiarities and that I should offer such an inexhaustible mine of opportunities to the ingenious caricaturist."

"But do you mind being caricatured?" asked the Man with the Red Tie. "Do you laugh at the efforts of the caricaturist to make fun out of your peculiarities, or do you go about thirsting for his blood?"

"It all depends," returned the Prominent Politician. "When the drawing is really funny, in idea and manner of treatment, when it hits off cleverly and neatly some of my little ways, I can enjoy it as frankly as any one. But the bitter thing, that is grossly personal without being legitimately humorous, or that has an unfair sting in it, that I cannot say I care about."

"Ah, yes, that is just the point," exclaimed the Critic. "The whole matter turns on the spirit in which the caricature is conceived and produced. That is why I say that the caricaturist's faculty is a dangerous one. If he oversteps ever so little the boundary of humour and begins to dabble in the ditch of spitefulness his work becomes an offence; and the desire to be smart and incisive is very apt to lead him astray."

"I grant you that," agreed the Man with the Red Tie. "But in the hands of the true humorist, who has good taste and the right degree of artistic conscience, the caricature is a perfectly permissible form of art and one which no sensible person should resent."

"No sensible person would resent it if it were always what you say it ought to be," said the Prominent Politician. "I most certainly would get a great deal of pleasure out of it and I should regard it as a quite helpful kind of criticism. So long as there is no hitting below the belt, these assaults on one's vanity are as wholesome as they are amusing."

"Yes, and the caricature of that type can be definitely important as a work of art," commented the Critic. "Its extravagance and exaggeration are based upon the shrewdest observation and its humour is essentially intelligent. It has qualities of design and subtleties of suggestion that make it æsthetically valuable: and it rises often to the dignity of a cartoon. But there are, unfortunately, other types!"

"I know there are," cried the Man with the Red Tie; "and that is why I said just now that hardly any one would be aggrieved by a legitimate caricature—no sensible person would be at any rate. The art, like all others, is only dangerous when it is seriously misused, and when its proper spirit is perceptibly perverted. It must never, on any account, be put to base uses."

THE LAY FIGURE.

SKETCH FOR "LES VENDANGES" (AMIENS MUSEUM). BY P. PUVIS DE CHAVANNES.

THE PARIS SALON OF FIFTY YEARS AGO. BY D. CROAL THOMSON.

(First Article.)

THE interest in French art, as in everything connected with our nearest Ally, has been naturally deepened by the events of the war. Had the usual Paris Salon been held this year it would have been one of great importance as indicating tendencies for the future. But to open the Salon has not been found possible, not only because so many artists are to be found in the fighting line, but also from the inevitable jolt that such a war gives to all artistic movement.

It is, of course, quite certain that the ultimate effect of the present upheaval will be beneficial to the development of new ideas, for the old ways are being abandoned, and we can only speculate as to what direction the new movement will take.

From 1789 onwards, and again in 1830, fresh ground was broken by both artists and writers, and we may look forward to the immediate future to witness some equivalent development of which, however, as yet we have no serious indication.

The changes which occur in artistic movements are not easily discernible at the immediate turning-point, but the modifications in a period of fifty years are very great. For this reason the study of French art at the Salon of fifty years ago is specially interesting, and when we can accompany the consideration of the pictures at that time with facsimiles of original drawings made by the artists concerned for a publication called "L'Autographe au Salon," this interest is vastly increased.

"L'AUTOMNE" BY P. PUVIS DE CHAVANNES

Croquis d'une figure faisant partie du tableau exposé au Salon de 1864
P. Puvis de Chavannes

In looking back over all these years we possess the obvious advantage of being able to judge from a truer perspective, which enables us to estimate each artist on the whole of his life's productions, and not only from the individual work of the year when it was produced. It is also quite certain that the critic, and likewise the public, of the Sixties, accepted with favour many painters of what in England we call Victorian Art, and of whom now we hold no great account.

We shall follow the sequence of our reproductions and commence with Puvis de Chavannes (1824-1898), who in 1864 was only beginning to be recognised. Three years before he had exhibited *Peace* and *War*, which he had prepared for the decoration of the Amiens Museum, his first great work. Some dozen years later he designed the great artistic triumph of his life, and the best known, the St. Geneviève panels in the Panthéon at Paris.

"THE SEAWEED GATHERERS" BY E. V. LUMINAIS

Our frontispiece is a study for the *Vintage*, the panel to the left of the vast *Ave Picardia Nutrix* on the staircase at Amiens, which was first seen at the Salon of 1865. The other illustration carries the artist's autographic note that it is the sketch for his Salon picture of 1864.

The two figures in the frontispiece are more academic in drawing than the single figure in the earlier sketch, and they are curiously traditional in treatment. They might, indeed, have been drawn by one of the more severely trained draughtsmen of the period. The 1864 figure from *L'Automne* is a jewel of the first water, and the movement of line is masterly in the highest degree. It looks like a sketch very rapidly made, but with that complete power which full knowledge of the subject, previously gained, alone is able to produce.

Our frontispiece is, moreover, a lesson to our young artists to emphasize what every one will tell them is the only path to mastery: the precise and careful study of each detail of the composition. Puvis' draughtsmanship was never seen to better advantage than in this masterly, if somewhat overcareful, drawing.

Our next illustration is by an artist but little known outside France, but his picture, *Les Enervés de Juniéges*, was long in the Luxembourg. Our sketch by E. V. Luminais (1822–1896) was for his picture of *Seaweed Gatherers*, and the picture has its pathetic as well as a poetic side. Every one agrees that the gleaner in the field of corn can be a majestic figure, full of dignity and charm, but the poor seaweed gatherers possess an added pathos because of the poverty of their miserable harvest, hardly repaying their strenuous labour to bring it to their poor cabins.

Now we have the works of Honoré Daumier (1808–1879), an artist whose great qualities have only come to be generally acknowledged since the turn of the present century. Indeed, at the time THE STUDIO brought out a Special Number on his work and that of Gavarni,* some ten years ago, comparatively few people outside France were familiar with his work. Here and there, before his death, an art critic gifted with special foresight strove to bring him fame, but in his lifetime his success was very limited.

Daumier is an artist closely akin in his manner of observing things to Jean François Millet, and what Millet did for the French peasant, Daumier has done for the small shopkeeper and the humbler professional man. Daumier hated all limbs of the law, and many of his pictures and sketches of them descend almost to caricature when portraying judges and lawyers in the Courts.

It is also to be noted that Daumier's drawings are not very far away from the sketches of Michael

* "Daumier and Gavarni," with Critical and Biographical Notes by Henri Frantz and Octave Uzanne. 1904.

"THE COMBATANTS." FROM A SKETCH BY HONORÉ DAUMIER

"THE PEASANTS AND THE PIPE" BY HONORÉ DAUMIER

Angelo, and although apparently so revolutionary in his methods Daumier is really traditional in his expression. At Windsor is the very remarkable drawing by Michael Angelo of the *Bersaglio* (one of his very finest), and therein are some figures which Daumier's *Combatants* resemble. The Italian, it must be said, was a more consummate master of the pencil, and his knowledge of figures surpasses the Frenchman's, but Daumier has the greater gift of making his figures stand more firmly on their feet.

Fifty years ago Daumier was at the height of his power, and the sketches here reproduced are characteristic of his work. Like J. F. Millet and Theo. Rousseau, Daumier appears to have favoured warmly the idea of these autographic reproductions, and in an 1865 publication he has filled a large page with nearly a dozen different pieces. *The Peasants and the Pipe* might be a character-sketch from Balzac, full of rough vigour and altogether alive as it is.

The *Souvenirs du Palais de Justice* are sketches of a kind Daumier made in dozens, mostly in black and white, often in colour, and occasionally in oil painting. Many of his lawyer pictures rise to the highest point of his vigorous art.

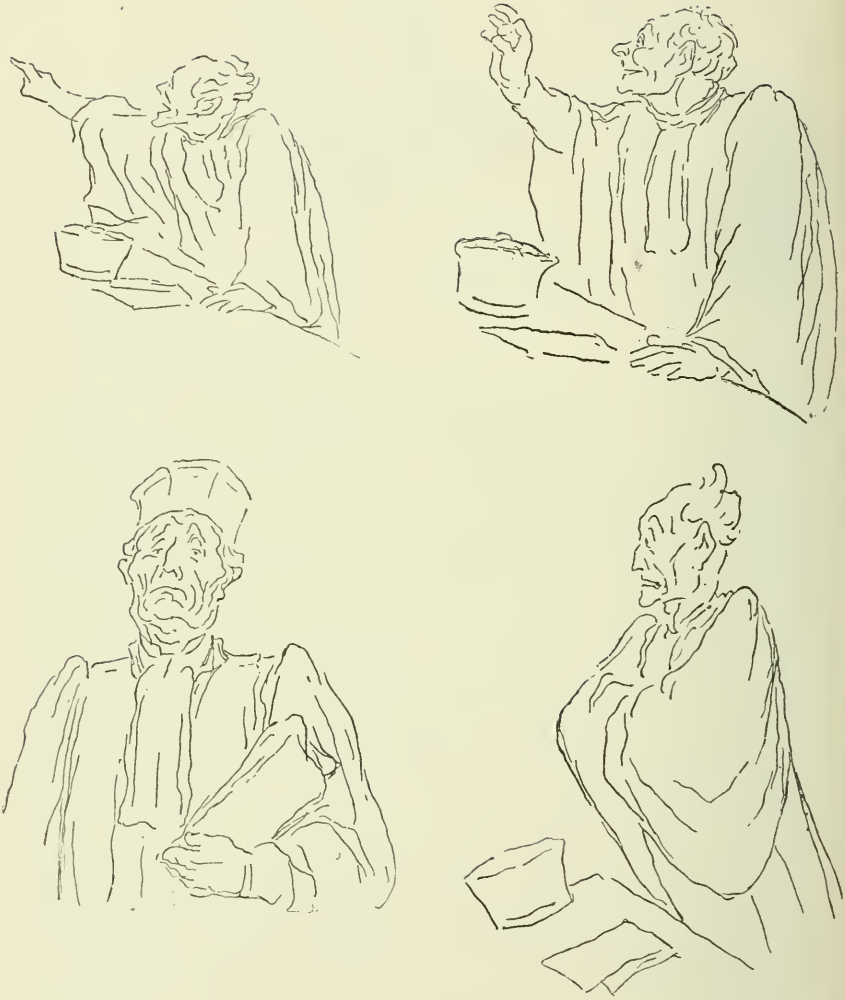
In these *Souvenirs* Daumier is in his glory, and the life of the Parisian Law Courts was never more perfectly portrayed. The avocat with his brief, walking in the Salle de Pas Perdus to let every one see the size of his fee and the importance of his task, is the most solemn; for the other three sketches show his colleagues in the act of protesting, pleading, and of pouring wrath upon an unfortunate witness. The avocat in the act of pleading was afterwards elaborated into a splendid water-colour drawing, which is now in a well-chosen collection in England.

In all these drawings not a single line or portion thereof is set down which does not carry its full weight of power in the production. Only the veriest essentials are indicated, and the power of the master is most fully shown in these apparently hasty drawings, which were, however, as Whistler would have said, the product of thirty or forty years of training.

Adolphe Hervier (1827–1879) was a man of entirely different calibre from Daumier, or of Millet, whom we shall presently discuss. Many times he was refused at the Salon—it is said more than twenty in all; but he had his admirers, although it is certain his life was never an easy one. The sketch of the *Fishing Boat* is not at all a usual subject for Hervier, as he mostly painted interiors of courtyards or old-fashioned houses.

We now come to Jean François Millet (1814–1875), who was delighted with the new process which gave to the world his drawings, and he, like Daumier, covered a whole folio page with sketches, and of these we render the greater number. Not only does he make drawings, but he also sets forth in writing the true charms of the country, and of the flowers of the field, and he quotes, as he was fond of doing, that "Solomon in all his glory was not arrayed like one of these."

It was in May 1863 that Millet wrote the letter reproduced on p. 84. At that time his famous picture *The Man with the Hoe* was on exhibition at the Salon; the critics united in a great majority to condemn that painting, but altogether for the subject and not for



"SOUVENIRS DU PALAIS"
BY HONORÉ DAUMIER

its art. The labourer literally pants as he leans on his hoe, the embodiment, as has been said, of hard work and severe toil. Millet was called a Socialist of the worst order, one trying to subvert the constitution of Society and much more in a sense which to us now appears entirely contemptible. One critic only, M. Theo Pelloquet, understood the picture and sympathised with the artist : writing of Millet as the poetic interpreter of a style of work undeveloped until then. Up to Millet's time, art had usually been a flatterer, and the cold truth, even grave and dignified as the artist represented it, was so uncommon as not only to be unwelcome but positively actively disagreeable to the public mind. This picture has since conquered its critics, and it is now allowed to be one of his finest works. It is often associated in people's minds with Rodin's *Le Penseur*, and as works of art they are closely akin.

In 1863 Millet was also painting several subjects with shepherdesses, and two of his best are dated 1864 and 1865, the latter being the famous *Shepherdess with the Flock*, engraved in my Barbizon book, and often since reproduced.

Although Millet dates the letter reproduced 1863, I am inclined to think this is an error of the year, as a letter exists, written on June 6, 1864, which says, "Je vais faire un croquis pour l'Autographe." This sketch has, however, nothing directly to do with Millet's contributions to the Salon, and he appears just to have made his drawings of whatever was interesting him at the moment, and without reference to any picture. It is possible that there is a painting of a peasant burning weeds, but at present I cannot recall it, and it does not form one of the series of reproductions made by Millet himself and by others from his designs. The same remark applies to the *Peasant Girl Resting* (and thinking perhaps of a faithful lover), but the lively little sketch of ducks was probably a recollection of the *Goose Girl* which Millet painted with remarkably fine qualities of colour about this time.

Of Jean Louis Hamon (1821–1874) the English-speaking world knows very little, but in the France of fifty years ago he was highly esteemed. He was trained to be a priest, but his artistic activities brought him into notice, Ingres advising him to go through a regular training, and in order to do this he underwent severe privations. Gleyre, the first teacher of Whistler (whose studio was "Carrels,"

"FISHING-BOAT MAKING PORT" BY ADOLPHE HERVIER

SKETCH OF DUCKS BY J. F. MILLET

"PEASANT GIRL RESTING" BY J. F. MILLET

in "Trilby"), became interested in Hamon, and helped him to a position as a designer at the Sèvres manufactory. Hamon has one picture in the Louvre. The drapery of the young girl drinking (p. 87) proves him to have been an artist able to draw delicately and accurately. The idea of the sketch is a fairy figure drinking out of a convolvulus flower in recollection of the feasting at a betrothal party. The subject was afterwards engraved in line under the title *L'Automne*.

We now return to Barbizon with the masterly sketch of Theo. Rousseau (1812–1867) in Fontainebleau Forest, *L'Arcadie*, and his charming letter to the editor of "L'Autographe." Like Millet, he appears to have just sent a sketch of what was interesting him at the moment, for there was no picture of the kind at the Salon. This, however, only makes the sketch more interesting, and it is one that may profitably be studied in every detail. It is, perhaps, a little conventional in its treatment, especially in the rock outlines, but the whole effect is magistral in its conception and execution. The letter, with its friendly final word, "Je vous serre la main," and its clear writing and signature, is eminently character-showing, and represents the greatest genius of the Barbizon school. Rousseau was the man with most originality, most sense of bigness, and largest all-round artist's outlook in his circle: and these were none of them small men—J. F. Millet, Corot, and Dupré—all of them great painters, but all willing to acknowledge the supremacy of Theodore Rousseau.

The sketch by Claude Monet (born 1840) comes

Barbizon 30 Mai 1863

Il en est qui me disent que je vais les charmes de la campagne, j'y trouve bien plus que des charmes: d'infinies splendeurs. J'y vois tout comme eux les petites fleurs, dont le Christ disait "Je vous assure que Salomon même dans toute sa gloire n'a jamais été vêtu comme l'une d'elles" Je vois très bien les arbres, les passants & le Soleil qui étale ses rayons bien loin par delà les pays sa gloire dans les nuages Je n'ai vous pas morts dans la plaine tout fumants les chevaux qui labourent puis dans un endroit sombre un homme tout effrayé dont on a entendu les hauts Depuis le matin, qui tâche de se redresser un instant pour souffler La Nature est enveloppée de Splendeurs Cela n'est pas de mon invention, & il y a longtemps que cette expression "la Gloire de la terre" est trouvée Mes critiques sont des gens instruits & de goût, j'imagine, mais je n'espère me mettre dans leur pensée, & comme je n'ai jamais de ma vie vu autre chose que les champs, je tâche de dire comme je peux ce que j'y ai vu & éprouvé quand j'y travaillais Ceux qui voudront faire mieux y mettront certes la part belle.

J. F. Millet

"PEASANT BURNING WEEDS." FROM
A SKETCH BY J. F. MILLET

like a breeze, and a strong one, from the south-east; and never, I am sure, were strength of wind and movement of water more vividly made visible in a pen-and-ink drawing.

In 1865, when the picture was exhibited at the Salon, Claude Monet scarcely was heard of, although already he had some ardent admirers. None was more so than M. Réné Valadon, of the House of Goupil, and I recollect arranging a superb show of Monets at the old Goupil Gallery in New Bond Street about the year 1886. By that time Monet had made his mark in Paris, and M. Valadon and I thought he ought to be better known in London. But in a three weeks' exhibition not one of the public came to see the pictures, and only one artist was a visitor, Mr. John R. Reid, for to no one else in England at that time had Monet anything to say. A similar group in London now, if it could be brought together, would rouse the whole artistic community both lay and professional.

Ferdinand Chaigneau, who was born at Bordeaux in 1830, has been exhibiting in the Salon until recent years, and he has made his name in painting animals like his master, Brascassat. Also, although the drawing we now present (p. 91) is from another locality, yet many of Chaigneau's finest pictures were taken round about Barbizon. He is not a master painter in the sense of being a leader, for those who follow have necessarily some one in front of them, and Chaigneau is a reflection of Millet but without the masterly grasp of the great French peasant painter. It was in 1860 that Chaigneau came under the spell of the Barbizon masters, and Charles Jacque especially exercised a powerful influence over his work. He frequently exhibited in London, and there are several of his pictures at South Kensington.

"L'IMITATEUR" (JOUR DE FIANÇAILLES)
BY JEAN LOUIS HAMON

It is odd to find our Landseer (1802–1873) amongst the exhibitors at the Salon fifty years ago, but our celebrated animal painter was already well known on the Continent through the engravings made of his works. Exactly why this drawing of *The Death of the Stag* (p. 93) should have appeared in "L'Autographe au Salon" for the year 1865 I do not know, for Sir Edwin sent no pictures to the Salon either in that year or in 1864. There is a little note to the 1865 reproduction which points out, and that quite truly, that Landseer was not a great draughtsman, nor a colourist, nor a designer of the force of Troyon, the equally celebrated animal painter of France; but he sought something different — the expression, the sentiment, or if you will, the soul of the animal. These qualities he preserved in a high degree, and they gave his pictures a great value even though the colour of his paintings resembled water-colour rather than oil. This judgment is quite accurate, for generally speaking Landseer's works are better appreciated through their black-and-white reproductions than in the originals. The engravings still retain a good proportion of their original value, but the pictures themselves have become less and less to the liking of collectors, and the poverty of the colour is the main reason for this decline of favour.

Our sketch is very similar in design to the picture of *The Death of the Stag* in the English National Gallery, and it is almost certainly a study for it. The agony of the dying stag carried down a torrent and worried by stag-hounds is vividly shown. The painting, however, was exhibited in the Royal Academy in 1833 and formed part of the Vernon Bequest in 1847, and therefore many years before the sketch was reproduced.

TH. Rousseau

Barbizon

Je vous envoie un petit croquis, en souvenir de nos promenades dans ce beau site antique de la Forêt de Fontainebleau que nous avons nommé l'Arcadie tout vibrant encore du son des anciennes poésies, et où nous nous laissons toujours aller à des évocations que les échos rauques, portent parfois au loin jusqu'à l'oreille du garde-Chasse ou du carrier. (rappelez-vous celui dont les entrailles s'émurent une fois sous cette influence poétique et qui crut trouver une Grillade dans le creux d'un vieux chêne.. Il nous en veut toujours de n'avoir pas ce jour-là déjeuné plus copieusement que d'habitude) A votre prochain séjour nous y retournerons.

A Bientôt, je vous serre la main

Th Rousseau

"L'ARCADIE" (FOREST OF FONTAINEBLEAU)
BY THEODORE ROUSSEAU

"EMBOUCHURE DE LA SEINE À HONFLEUR"
FROM A SKETCH BY CLAUDE MONET

"MOUTONS DANS LA PLAINE D'ARBONNE"
FROM A SKETCH BY F. CHAIGNEAU

SKETCH FOR "THE DEATH OF THE STAG" BY SIR EDWIN LANDSEER, R.A.

Corot's sketch from memory of his great picture, *Environs du Lac de Nemi*, in the Salon in 1865, is extremely interesting. It is a wash drawing, and was reproduced in "L'Autographe au Salon" by a half-tone process; this in the sixties was an undertaking of great technical difficulty; and, without being precise, it seems to have been one of the earliest successful productions of its kind.

Corot's picture was so much admired that many of his friends wished him to be awarded the Médaille d'Honneur, or principal honour of the artistic year. Many "ballotages" took place in the voting, but ultimately, to the extreme disappointment of Corot's admirers, he came out second. In 1874 the same rejection of Corot occurred, and it was in that year that Gérôme was given the place of honour.

Gérôme was a clever draughtsman and a cleverer art politician. Fifty years ago he was producing pictures such as *The Prisoner of the Nile*, *The Duel after the Ball*, and other works of this character which were greatly admired by critics at the time. We now look on these as simple illustrations and not possessing any great artistic qualities except that of brilliant dexterity.

There is a grudge against Gérôme in the direction indicated. Like all French artists he wanted to obtain the Médaille d'Honneur of the Salon, and in 1874 he used all his influence to secure it for himself. Through powerful wire-pulling by means of his pupils (for he was at the head of a large and successful training school) he obtained his ambition. But my grievance is that his opponent in the voting, being dear old Camille Corot, who was then in his eightieth year, Gérôme showed no consideration for the veteran painter. Corot did not live another twelve months to have a further opportunity to attain to the highest position French artists can bestow on their colleagues. But his individual admirers met and subscribed for a special gold medal of their own, which the great landscape painter received very shortly before his death. Gérôme was only fifty-nine at the time and lived

for another twenty years, so that he might have stood aside to let the much older man receive the honour. Would Gérôme's supporters have had any chance against Corot in 1915?

Corot was not much in the habit of making sketches of his pictures either preliminary, or as recollections of completed work as in this one we have of the *Lac de Nemi*. He was continually making studies from Nature, and carrying on his paintings a stage further.

In the folio book of "The Landscapes of Corot" issued by THE STUDIO last year, I wrote of the difficulty every critic encounters in trying to settle even an approximate date for many of Corot's pictures. The only safe time to be put down is when they were exhibited at the Salon, or when they were dated: but this only means the period they were completed, and cannot be held to be the absolute time of their execution. The "Souvenirs d'Italie" were all begun twenty-five or thirty years before they were finished. After the first "rub-in" and the settling of the composition, when, perhaps, it was on the easel only one or two days, the canvas would be set aside, and sometimes years elapsed before the painter touched it again. Some fine morning Corot would look it up and carry it a stage further; and then once more it would join the heap of canvases standing face to the wall, in a long row in a corner of the studio. There it might remain for another term of years before it was taken up, finally completed and signed, and allowed to leave the studio.

The last drawing of the present series is the vivacious sketch of *A Soldier of Fortune* by Meissonier. It is an illustration to "L'Aventurière" by Emile Augier, and is a favourable example of an artist who, celebrated fifty years ago, remains almost equally well known to-day. Meissonier was an artist able to meet Gérôme on every point where he excelled and to beat him on all. Our drawing of *The Soldier of Fortune* is so well built up without being over-precise or stilted, that it would form an excellent piece to copy by an art student of an advanced stage. It appears to have been produced entirely with the brush, and the fine flourish of the feathers of the soldier's cap produces a kind of halo around the head which is very useful in the position.

"SOUVENIR DES ENVIRONS DU LAC DE NEMI" BY J. B. C. COROT

A SOLDIER OF FORTUNE FROM
A SKETCH BY L E MEISSONIER

THE ROYAL SCOTTISH ACADEMY EXHIBITION.

UNLIKE the Royal Academy the exhibition of the year's art in the Royal Scottish Academy galleries gives little indication of the present war. One or two pictures touch the fringe, and Dr. MacGillivray's *La Flandre* in the Sculpture Hall shows that this versatile artist has been touched by what has happened in Belgium. Negatively the galleries show evidence of the activities of some of the younger men having been directed into another channel than art by the absence or paucity of their work. Yet the exhibition as a whole reaches quite a good level, and the work of the hanging committee has been so excellently carried out that the ensemble is altogether satisfactory. The number of portraits is not large, but there is good quality, figure-subjects are more than usually prominent, and landscapes are a fair average.

The specially invited pictures are of very unequal merit: several of them do not lend attraction to the collection. One would not miss, however, the beautiful *Devant la Psyche* of Manet, nor the gaunt, impressive *Pilgrim* by Mancini, superior in its unity of effect to his nude woman set against what appears to be a woodland background with distracting points of light. Of three works by Mr. F. C. Frieseke *The Toilet* is the most interesting, and its colour-scheme of silver and blue is very dainty. The large *L'Intrigue* is a typical work by the late Gaston la Touche, who was such a capable interpreter of light on colour; there is a good group by M. Emile Blanche, and Mr. Oberteuffer's *Notre Dame de Paris* is imposing though hardly so fine as the picture he sent last year of the same subject.

Of the English work Mr. Clausen's *La Pensée*, owned by Glasgow Corporation and painted in 1880, is interesting historically. Those acquainted with the artist's work of the last ten or twelve years might find it difficult to place this picture, but its merit is unquestionable. Very distinctive is Mr. Oswald Birley's large interior showing a pillared

"SEPTEMBER, COLVEND" BY JAMES PATERSON, R.S.A.

room, and Mr. G. A. Storey's portrait of himself when a youth. Evidently painted many years ago, it is one of the fine things in the collection. Other attractions are Mr. Melton Fisher's *Winifred* and Mr. La Thangue's *Provençal Winter*.

Sir James Guthrie is represented by three portraits. The principal one is that of the Duke of Atholl—Sir James has already painted the Marquis and Marchioness of Tullibardine—and the President has wisely chosen to represent the Duke not in any panoply of rank but as the simple Highland laird most content to be among his mountains and glens. The bold suggestiveness of the background is not the least interesting feature; the head stands out well against the dark cloud brooding over the summit of the hill. His three-quarter length portrait of Mrs. Gardiner against a crimson background is full scaled in colour yet very gracious, and fine quality of colour and a distinctive personal note are shown in the smaller portrait of Mr. Gardiner. Mr. E. A. Walton is attaining a finer quality in his flesh painting, which is exemplified in his portrait of Mr. Theodore Salvesen in the quiet but pictorially attractive uniform of a Scottish Royal archer and even more so in that of Mr. A. J. Dunlop. Mr. Fiddes Watt's two portraits are rather remarkably dissimilar, that of Mr. David Thomson in Deputy Lieutenant's uniform is marked by rather pronounced fidelity to outward characteristics of feature, whereas his Mr. Speir of Culdees is not only suave, it has a spiritual quality which places it in the very front rank of Mr. Watt's portraiture. A beautiful simplicity and fine colour quality is evidenced in Mr. Henry Kerr's portrait of Miss Helen Munro, and an air of dignity and refinement characterises his portrait of the veteran Border minister—the Rev. J. Barr Pollock. Of Mr. Robert Hope's two portraits, the finer is that of Miss Nasmyth, delightfully natural, and rich in its colour quality. Very attractive also is his *Vanity Glass*, a large figure-subject of a veiled lady seated on a chintz-covered couch, while Mr. Hugh Cameron's study of a girl sewing, not a recent work, will hold place with the best of this artist's studies of girlhood. Mr. Gemmell Hutchison is at his best in the child portrait *Margaret*: Mr. Robert Burns has been successful with his portrait of the late Mr. Campbell Noble; Mr. James Paterson in his portrait study *Pansies* is expressively thoughtful; his son Mr. Hamish Paterson has a clever study of a young woman; and of beautiful rich colour quality is Mr. John R. Barclay's *Nancy*, fascinating in its quaintness.

The place of honour in the Great Room has been accorded to Mr. John Lavery's large picture of Anna Pavlova under the limelight in one of her fascinating dances, picturesquely flamboyant, pulsing with vigorous yet seemingly effortless action. Another centre-piece is Mr. Robert Burns's painting,

"NANCY" BY JOHN R. BARCLAY

"HIS GRACE THE DUKE OF ATHOLL, K.T."
BY SIR JAMES GUTHRIE, P.R.S.A.

My love's in Germanie
Send him hame, send him hame.

The figure is expressively posed, but the main interest lies in the management of the lighting from the candles on the piano and the contrast between this and the beautiful view of an East Coast estuary under a soft blue light. Mr. Ogilvy Reid's three figure-subjects are each thought out down to the minutest detail, and remarkably successful is his painting of the tapestry background to *The New Song*, an Orchardsonian subject. The other two are epics of the Jacobite Rebellion, one representing the preparations for the struggle by the sharpening of swords in a smithy, and the other a dejected fugitive chief in the cottage of a humble sympathiser. In *The Pool* Mr. W. S. MacGeorge has surrounded his group of children at play by the margin of the pool with a beautiful landscape setting; particularly successful is the realisation of happy childhood in two of the figures admiring their reflections. Within limits Mr. F. C. B. Cadell's *Afternoon* interior—a tea-party—is arrestingly clever, even brilliant. At the proper view-point the formless becomes real and living, but one feels that it is dangerously near the dividing line which separates incompleteness from accomplishment. Mr. Robert MacGregor's *Fugitives*, delicately phrased, is suggestive of the war; Mr. F. H. Newbery's *Sea Dogs*, two old fishermen in converse, shows the chief of the Glasgow Art School moving sturdily with the times, and Miss Cecile Walton (Mrs. Eric Robertson) in *Midsummer*, introducing the figures of the artist and her husband, shows a piece of decorative landscape *genre* seriously treated on a more important scale than she has yet essayed. It is a credit to the Edinburgh College of Art that it has produced such a skilful painter of the figure as Miss Dorothy Johnstone, the daughter of a deceased academician; her *Lorna and Wang* in its delicate colour-phrasing and accurate modelling is a work that might do credit to an artist of much riper experience.

In the domain of the imaginative nothing in the exhibition can hold place beside Mr. John Duncan's *Adoration of the Magi*. Mr. Duncan is a student of Celtic myth, and here he has represented the New Testament story as it might have filtered through tradition to the western isles. The scene is Highland, the ornamentation on the garments is Celtic, but the outstanding charm is the spiritual quality in the chief figures, the enshrining of the child-life in an atmosphere of tenderness and love.

Mr. D. Y. Cameron's *Nether Lochaber* is constructed on similar lines to his landscape in the Royal Academy, but more complete in its foreground. Mr. James Paterson's *September, Colvend*, in its pure strong colour of leafy foreground and mid-distance of blue water grips the eye, and Mr. Wingate makes one of his rare excursions into big landscape work, but, though fine in passages, it does not reach the artistic unity of such small canvases as his lovely *Sunset over the Sound of Kilbrannan*. Mr. Robert Noble's *Siller Saughs, Summertime*, is another, and one of the best of a considerable series of studies of grey-green willows

"LORNA AND WANG" BY DOROTHY JOHNSTONE

"MY LOVE'S IN GERMANIE"
BY ROBERT BURNS, A.R.S.A.

"REV. DR. ALEXANDER WHYTE" BY PAUL WISSAERT

on the banks of the East Lothian Tyne. The remarkable feature of the use that he makes of two or three hundred yards of river scenery is that he does not repeat himself as the years go by. In his *Berwickshire Headlands* Mr. J. Whitelaw Hamilton presents this rugged, indented coast-line under an evening light that casts its warmth on the bold cliffs and veils the mid-distance, while at their base the sea surges and swirls. The *Glengarnock Castle* landscape of Mr. George Houston pictures billowy uplands with the soft purple of the soil appearing through a powdering of snow; Mr. Campbell Mitchell's *Kintallen Mill*, with its foreground of mud flats, has a remarkable sky in which, however, one might question the wisdom of the arrangement of the cloud forms, and Mr. W. M. Frazer's *Peace* realises the spirit of a stretch of river scenery with a Corot-like rendering of the trees. Mr. Walton has an imposing study of an ash tree, Mr. Robert Burns a large seascape with billows breaking on a rocky coast, a striking departure from former work, Mr. R. B. Nisbet two good landscapes, Mr. W. D. Mackay a common with gorse in bloom, Mr. Charles Mackie a strongly coloured Venetian scene and an equally effective picture of *Swing Boats* in a village by night.

Three studies of animals are shown by Mr. George Smith: the largest—a group of Highland ponies—is too large for its interest. Better work is shown in his picture of cattle, which has a very charming background; and his *Dutch Pastoral*, which is the smallest, is also the finest of the series. Mr. Walls exhibits a study of a lioness and cubs, not quite so convincing as most of his previous work, and Mr. Andrew Douglas two sunny cattle pictures.

The Water-Colour Room is more than usually attractive. The outstanding exhibit is a very large drawing on linen of a dead peacock by Mr. Edwin Alexander, a type of work in which he is *facile princeps* in Scotland at least. For brilliancy of colour and perfection of detail, yet retaining the impression of a broad and untrammelled treatment, it takes high rank. Mr. Henry Kerr has two excellent figure studies, Mr. R. B. Nisbet a charming drawing of fishing-boats on a calm sea, Mr. Marshall Brown a small but characteristic picture

"LA FLANDRE" BY W. PITTENDRIGH MACGILLIVRAY, LL.D., R.S.A.

"MARGARET." A PORTRAIT BY GEMMELL HUTCHISON, R.S.A., R.O.I.

"THE ADORATION OF THE MAGI"
BY JOHN DUNCAN, A.R.S.A.

"NETHER BRIDGE, KENDAL" BY ARTHUR TUCKER, R.B.A.

of children on a rocky beach, and Mr. James Cadenhead an important landscape which resolves itself into a study of gold and blue. Mr. Duddingston Herdman has two drawings much superior in quality to his work in oils, Miss Cecile Walton a decorative drawing of flower children, Miss Mary G. W. Wilson an effective garden scene, and Miss Meg Wright some clever pastel portraits. Other drawings include a capital Swiss landscape by Miss Emily Paterson, a picture of a fisher-girl by Mr. Gemmell Hutchison that is reminiscent of Israels, one of Ulva's Isle by Mr. Robert Burns, the feature of which is the gradation of colour on the water from the foreground of wet sand to the greens and blues of the distance, and a large-scaled view of a street in Lerwick by Mr. Stanley Cursiter.

The Sculpture includes Rodin's gift of sixteen works to the British nation, and his *St. John the Baptist* belonging to Glasgow Corporation, while Dr. Pittendrigh MacGillivray in *La Flandre* has an inspiring bust of a woman representing Belgium, who, notwithstanding all her misfortune, shall yet stand free as the laurel leaves which entwine the base indicate. The work is an inspiration; it has the uplift of a poet's vision. One of Belgium's refugee sculptors, M. Paul Wissaert, sends an admirable medallion portrait of the veteran Rev. Dr. Alexander Whyte. The Black and White Room contains some excellent etchings and a few miniatures and enamels. A. EDDINGTON.

PICTURESQUE KENDAL. BY ARTHUR TUCKER, R.B.A.

KENDAL is situated on the River Kent, the principal or older portion lying in a narrow valley, with its ancient church and terraced streets gradually rising up the fell-side to the limestone escarpment from which the long chain of Lake mountains can be seen. To the casual observer the town itself may present no special attraction, but to the antiquary or artist in search of the picturesque, a great deal of interesting material appeals.

Here, amid much that is new, there are still many landmarks of old Kendal. The castle whose early history seems to belong to the world of shadows but whose remains arrest reflection not only for their picturesque antiquity but as having been the birthplace of Catherine Parr, is situated on the opposite side of the river and quite isolated from the town. This is rather unusual, for we generally find in our ancient cities that the castle was first erected probably on the site of a previously existing British or Roman fort, with the houses subsequently built round it or close to its walls, but here the castle stands on one side of the river and the church and town on the other, the latter therefore having an individuality of its own.

These facts become clear when we find that Kendal had its church before the Conquest, and its town gates and defences before the present Norman castle was built on the foundations of a

"OLD PUMP INN, KENDAL." BY ARTHUR TUCKER, R.B.A.

still older one. The Castle Dairy is another interesting relic of the past—a dignified old building still in a good state of preservation. Subjects like these and indeed many others can be found if the artist cares to explore the less frequented courts that branch off from the principal streets. Certain old Elizabethan houses with outside galleries have, alas, been swept away within recent years; nevertheless the town still retains a delightful air of antiquity, suggesting in itself not only the peaceful life of its inhabitants, but of that eventful time when this borderland was the scene of forays and bloodshed.

A memorable period in the history of the town was in 1331, when John Kempe, a woollen manufacturer of Flanders, having obtained permission from Edward III, selected Kendal as his place of business and established the woollen industry. During the next seven years great numbers of weavers came over from Brabant and settled here, the town becoming famous for the manufacture of its cloth, of which the "Kendal Green" immortalised by Shakespeare was only one variety. Before turnpike roads were made and waggons came into use, these cloth goods were carried on pack-horses to all the principal towns and cities, including the metropolis. At this period there were no fewer than three hundred and fifty pack-horses in Kendal used for this purpose. There is in the Highgate at the present time an old building called the Bishop Blaize Inn, which no doubt dates back to the time of these early Flemish weavers, for we are told that "St. Blaizius, the martyr, was the patron saint of wool-combers and has been popularly deemed the inventor of wool-combing, but for this there is no authority. Blaizius was Bishop of Sebaste in Armenia, and was martyred A.D. 316. Iron combs were used for tearing his flesh, and so the wool-combers availed themselves of the association of ideas and put themselves under Bishop Blaize's protection." The custom of celebrating the day prevailed for generations in many of our northern manufacturing towns; it was made the occasion of a general holiday, with a procession consisting of masters, masters' sons, apprentices on horseback in uniform,

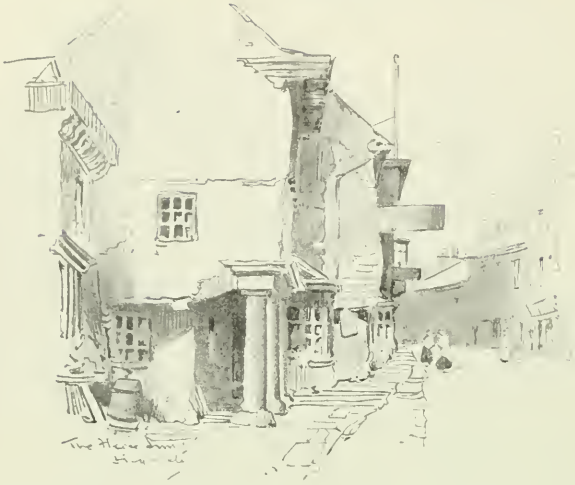
"KENDAL CASTLE" BY ARTHUR TUCKER, R.B.A.

"MARKET-PLACE, KENDAL." BY ARTHUR TUCKER, R.B.A.

Jason and his golden fleece with attendants, Bishop Blaize in his canonical robes surrounded by shepherds and shepherdesses, and workers in wool.

Kendal is the trading mart of a large agricultural district, and has its appointed days of animation. The Saturday market, which was established under a grant purchased from Richard I in 1189, is still held. On these occasions the town is practically in the hands of the farming element, and carts, traps, and booths of every description line the principal streets, piled up with potatoes, fruit, vegetables, and dairy produce of all kinds. This old-world gathering, full of life and incident, with its background of quaint houses, affords plenty of material for the artist's pencil. In fact, he need not go far afield here, for there are numberless subjects about the centre of the town. The Shambles, for instance, is a wonderfully picturesque spot, especially if you enter through the low arch from Finkle Street ; here is an interesting backwater where the artist can sit and work unmolested. The butchers, for whom the place was built, seem gradually to have removed to more conspicuous quarters, and it has now lost its sanguinary character and consists of a few ordinary little shops and a clothing depot, where garments somewhat weathered and antique flutter in the breeze from a broad overhanging roof.

This narrow passage leads out to the market-place where the ancient wooden pillory formerly stood ; the authorities having no further use for it, it was pulled down in 1840 and sold for firewood. A little further on another entry leads into Redman's Yard. Here in 1755 lived an itinerant portrait-painter named Christopher Steele, who had received instruction in Paris from Carlo Vanloo, and to whom, at the age of twenty-one, George Romney was apprenticed. For more than two years young Romney practised with Steele, accompanying him to Lancaster, York, and other places. After which, his master determining to leave England, Romney prevailed on him to surrender his indentures, and, without further instruction or experience, commenced on his own account by painting many of the local celebrities, and charging the modest sum of six guineas for a full-length and two for a three-quarter figure. One of his earliest productions was the representation of a hand holding a letter, which he gave to the postmaster at Kendal. Other examples



"THE FLEECE INN, HIGHGATE, KENDAL" BY ARTHUR TUCKER, R.B.A.

of his early work still remain in the neighbourhood, including two or three which he disposed of by lottery at ten-and-sixpence a ticket.

Redman's Yard is typical of many others, a strange mixture of past and present incongruously blended. Crowded in between structures of modern date are curious little houses with steep roofs, overhanging gables and erratic chimneys at all angles. In many cases a flight of steps leads to a separate dwelling on the second floor; the usual dark and shadowy passage leads out to the main street, where sometimes a glint of sunshine at the further end adds a picturesque note to a subject already full of interest. We can picture to ourselves how the people lived when these courts were built hundreds of years ago for defensive purposes during the time of the border raids. Built of grey stone from the neighbouring fells and in some cases plastered over or whitewashed, they may possibly strike the artist as somewhat lacking in colour—for grey tones certainly predominate—yet they have an individuality of their own; the charm of them is akin to the charm of the landscape which they partly express, and in most of these modest buildings, besides their aspect in relation to the landscape and to the atmosphere, there is an individuality which grandeur cannot equal.

The town seems to have experienced many vicissitudes. It suffered from the plague which desolated the kingdom in 1597. "Provisions were brought to this spot by the country people and deposited for the inhabitants—which was the only intercourse during this destructive period — when according to an inscription on a tablet in Penrith Church —2500 of the inhabitants were swept away." It sent a contingent of stout bowmen under Lord Dacre to Flodden, and it is recorded of them that they "proved hardy men and went no foot back." The town was Royalist during the Civil Wars, and when Cromwell triumphed it had to pay for its loyalty by accepting a corporation of Puritans. Once more it was the scene of disturbances during

"THE SHAMBLES, KENDAL" BY ARTHUR TUCKER, R.B.A.

"CAMM'S YARD, STRICKLAND GATE, KENDAL." BY ARTHUR TUCKER, R.B.A.

the Rebellion of 1745, for we are told that "It was market day when the advanced guard of the Pretender's army entered Kendal and the then Mayor having received a letter telling him there had been a battle to the southward in which the main body of the rebels had been routed, and that this was a party of flying stragglers, he, to show his loyalty, incited the market people and others to fall upon the small band with whatever weapons they could find, and there was a frightful skirmish in the streets. Among other acts of violence they attacked the carriage of the Duke of Perth, cut the harness and wounded or killed one or more of his servants. But they soon had cause to repent—they were charged by the Highlanders and driven down Finkle Street, where owing to the narrowness of the street the confusion was extreme; no tradition is preserved, but one man at least, a farmer named Slack, was shot just opposite the Shambles leading to the Market Place."

The chief pride of Kendal is undoubtedly its church, a fine building of Saxon origin. It is mentioned in the Doomsday Survey, and was given by Ivo de Tailbois to the Abbey of St. Mary, York, but was afterwards, in consequence of the dissolution of the monasteries, granted to Trinity College, Cambridge. It is a striking building of plain perpendicular Gothic—consisting of five aisles, like the church of St. John Lateran at Rome. The centre and two adjoining aisles were restored by Roger Fitz Renifred, fifth Baron of Kendal, in 1201. The date of the second aisle to the south is uncertain, but that of the north, which is wide and spacious, belongs to the reign of Henry VIII. The two exterior aisles were added at the beginning of the sixteenth century. Its fine old tower, 80 feet high, is well proportioned, and, in its picturesque surroundings, very paintable from many points of view. The whole structure, happily preserved through the chances and changes which have so often spoiled many buildings of this early period, still possesses many features of interest to the artist or antiquary. Time seems to have imparted a delightful texture to its walls; with the stone softened and enriched by centuries of storm and sunshine, the church remains stately and beautiful as ever and worthy of an ancient town.

"REDMAN'S YARD, KENDAL." BY ARTHUR TUCKER, R.B.A.

THE SPRING EXHIBITION OF THE INTERNATIONAL SOCIETY.

An exhibition of the International from which more than half the members are absent, including such distinguished supporters of the Society as Anning Bell, Philip Connard, Alexander Jamieson, David Muirhead, William Nicholson, William Orpen, Glyn Philpot, James Pryde, Charles Shannon, and Havard Thomas, can hardly rank as a thoroughly representative show; but at a time such as the present we prefer to dwell rather upon achievements than upon shortcomings. If the Society's Spring exhibition at the Grosvenor Gallery cannot be described as of outstanding importance, it is fully deserving of attention as a creditable and interesting display. The presence of works by a number of artists who are not members of the Society has given it variety, while the contributions of various Belgian artists have helped to maintain an international character.

Besides good work on familiar lines by A. D. Peppercorn, F. C. B. Cadell, H. M. Livens, who showed, besides oil-paintings, a number of his excellently composed and simply handled gouache drawings, Louis Sargent, and W. W. Russell, we noted in the large room an interesting picture by Algernon Talmage, *Mary by the Western Sea*, in which a certain charm of colour and decoration compensated for a lack of cohesion and proper relation between the studio-painted figure and the plein-air background; Emily Court's *The Morning-room Window*, a bright and happy study of flowers upon a table; a *Pastoral Decoration* by Ethel Walker; a clever painting, *The Dancer*, by George J. Coates; *Still Life—The Red Candle*, by Walter Bayes; and two paintings by William Strang. We reproduce Charles Ricketts's *The Descent from the Cross*, fine in composition and in colour, and Francis Howard's *Interlude*, which, though not devoid of a trace of artificiality, is yet a work of much charm in its refined and delicate colouring and in the graceful pose of the little girl in pale pink on the sofa. D. Y. Cameron's *Dunstaffnage* is a good example of his noble and dignified art, and besides *A Sussex Stone*

"THE OLD CASTLE" FROM THE PASTEL BY I. RICHMOND

"ENSOLEILLÉE." FROM THE PASTEL BY EMILE CLAUS.

Quarry, by that always sincere landscapist Oliver Hall, there are contributions by Alfred Withers, Sydney Lee, and Edward Chappel.

Exhibits of interest in the long gallery include a clever study of an old man, *Portrait Sketch*, by Daniel Wehrschmidt; Harold Knight's painting of sea and rocks entitled *Peace*; a well-painted *Self-Portrait* by Alethea Garstin; a sunny painting, *May in Cornwall*, by S. J. Lamorna Birch; *Summer*, by Fred Mayor, full of light and atmosphere; Sir Charles Holroyd's sombre and impressive *A Dead Christ*; a brilliant street scene, *London Limes*, in the manner of Connard, by Edward Buttar; a very cleverly painted nude, *A Woman with Puppets*, by I. L. Gloag, attractive in the contrast of flesh tones against pale grey and yellow draperies; and works by G. W. Lambert (who also sends an excellent pencil drawing, *Mrs. E. M. Spencer*), A. J. Munnings, Olive Taylor, E. A. Walton (*The Mother*, reproduced in THE STUDIO for July 1914), Maxwell Armfield, Ann Fearon Walke, and E. G. Henriques. Lavery's *Girl in Armour*, and two portraits by Gerald F. Kelly, one of which we reproduce, also call for particular mention. In Betty Fagan's *Looking towards France*, the effect of the girls in night attire, seen against the morning sunlight streaming in through the open window, is cleverly rendered in a subtle relationship of various degrees of white.

The Society extended a welcome to a number of works by Belgian artists, and among the best things hung in the corner gallery the exhibits of Theo van Rysselberghe, comprising several portraits, a clever nude, *The Model's Rest*, and a large decorative canvas of nudes in a sunny landscape, *L'Heure du Bain*, call for special mention, as does an *Interior* by James Ensor, loosely painted but with a brush charged with great feeling and sympathy. The sense of depth and atmosphere in this canvas (an old work dated 1881) and its highly sensitive vision render it distinctly preferable to various rather uninterestingly eccentric still-life pieces by the same artist. Pictures by Jan de Clerck, Isidore Opsomer, A. Baertsoen, medals by Bonnetain and Louis De Smeth, and the sculptures by George Minne, Marnix D'Haveloose, and Victor Rousseau also demand notice.

Emile Claus is one of the few foreign members of the Society to be represented on this occasion, and his contribution, consisting of ten beautiful studies in pastel, all executed recently, during, we believe, a stay in South Wales, is of exceptional interest. In them can be seen the excellent use of the medium and the luminous colour so charac-

"SELF-PORTRAIT" (PASTEL) BY EMILE CLAUS

teristic of the work of this great artist, whom we are proud to welcome among us, though we deplore the sad reason for his seeking, in company with so many of his compatriots, the shelter of these shores.

Among the water-colours and drawings are to be noted some attractive examples of the delicate art of Mary Davis: works by William Monk, Averil Burleigh (whose *Mummers* we reproduce) and W. Russell Flint: a clever picture by Cecil King, *The Luxembourg*; Ambrose McEvoy's *Portrait—Charles McEvoy, Esq.*; a good lithograph, *The Wind*, by Anthony Barker, and a delicate example, *The Wedding Morning*, by Ethel Gabain. A series of twelve lithographs by G. Spencer Pryse forms a prominent feature of the exhibition. These, as we learn from the catalogue, were all drawn on the stone at the front or within the war zone; they depict various aspects of the vast and terrible business of war as the world is witnessing it to-day, in a manner restrained and impressive without, however, striving after an effect conventionally "warlike." Two dexterous impressions in water-colour of a Sargent-like brilliance by Laura Knight—*China Clay Works*, and a bathing scene with the title *A Child*—convince one that this artist's *forte* is realism; in both she has been most successful, whereas her large oil-painting of the Russian ballet, *Le Pavillon d'Armide*, a subject calling for greater imaginative and decorative qualities, is somewhat diffuse in composition and not quite happy in colour. An excellent example of pastel work is *The Old Castle*, by Leonard Richmond, whose work in this medium we have often noticed with pleasure in the Suffolk Street Galleries; in this landscape he has handled the medium with a due regard for its limitations and with a freshness that lends additional charm to a picture ably composed and very harmonious in colour. Of the excellent work in water-colour, according to the fine traditions of the English school, there are several examples by T. L. Shoosmith and A. W. Rich, notably *The Castle*, by the former, and *Shardeloes Park, Bucks*, by the latter; and a very good work is *Whitby*, by Muriel Fewster, to which a pleasant quality has been imparted by the canvas upon which the drawing is made.

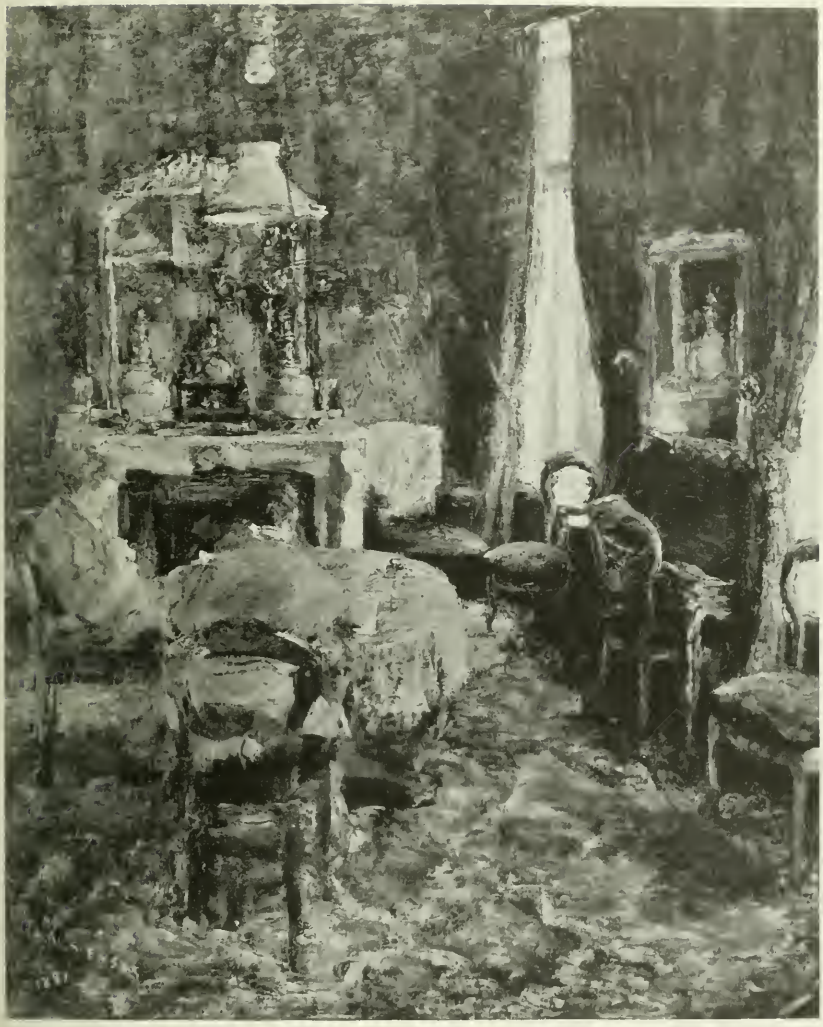
Etchings by E. Herbert Whydale, Sidney Tushingham, and drawings by H. Davis Richter, Sylvia Gosse, Alfred Hayward, and W. L. Leech also contribute towards the interest of the exhibition.

A. R.

"THE MUMMERS"

WATER-COLOUR BY AVERIL BURLEIGH

"TEMPS NUAGEUX." FROM THE PASTEL BY EMILE CLAUS.



"INTERIOR." BY JAMES ENSOR

"THE DESCENT FROM THE CROSS"
BY CHARLES RICKETTS

"INTERLUDE." BY FRANCIS HOWARD

"LOOKING TOWARDS FRANCE"
BY BETTY FAGAN

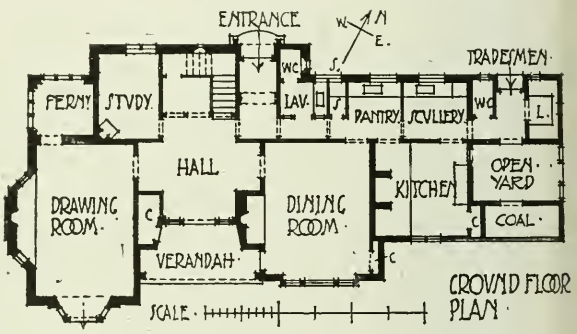
"SASHA KROPOTKIN-LEBEDEFF"
BY GERALD FESTUS KELLY

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE three houses by Messrs. Ashley and Winton Newman illustrated in this issue represent the practice of these architects (both of them Fellows of the Institute) distinct from their larger work, included in which may be mentioned the new Council Offices and Art Gallery at Birmingham.

The first of the three—a house at Beaconsfield—is an interesting example of decorative design in architecture. The building is placed on a wooded slope a short distance away from the town, and its main features are apparent from the two perspectives and the plan. The external walls are faced with red bricks of varying tints, relieved with patterns of darker bricks in the gables and chimney stack. The bay windows facing the garden were built with English oak with brick fillings of herring-bone pattern. Dark red, hand-made tiles were used for the roof. Whitewood joinery, slightly stained and wax polished, was used inside, with a parquet floor in the drawing-room. The staircase is lighted by the large bay window dominating the entrance front. The chief bedroom is over the drawing-room, and on this floor are three other bedrooms, a dressing-room, nursery, two bathrooms, &c. An attic and boxroom are in the roof.

The most important of the three houses by Messrs. Ashley and Winton Newman, here illustrated, is "East Weald," Hampstead (p. 124), which is situated at the southern end of Bishop's Avenue, a private road leading from Hampstead Lane to the Great North Road. Though some of the land in the neighbourhood is to be let for building purposes the surroundings are rural and wooded, affording pleasant vistas from the various rooms. The house stands in its own ample grounds, with



HOUSE AT BEACONSFIELD: ENTRANCE FRONT

H. V. ASHLEY AND WINTON NEWMAN, ARCHITECTS

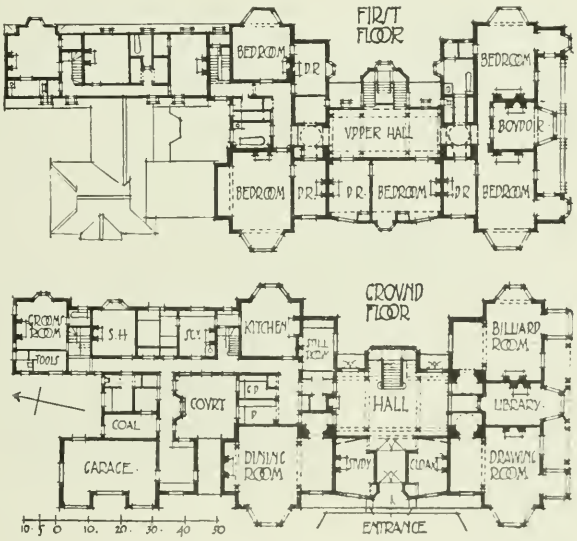
HOUSE AT BEACONSFIELD: GARDEN FRONT
H. V. ASHLEY AND WINTON NEWMAN, ARCHITECTS

"EAST WEALD," HAMPSTEAD. H. V. ASHLEY AND WINTON NEWMAN, ARCHITECTS

gardens and tennis lawns on the southern and eastern sides. The main front is parallel with the road, and presents a subdued yet stately appearance. It is a building faced with thin, red bricks of varied tints, with tile quoins, strings, and tile arches to the windows. Plain surfaces have been slightly relieved by the introduction of patterns in darker brick. Some ornamental leadwork strikes a different note here and there, notably round the oriel over the entrance. There is a walled-in courtyard in front, the direct way to the garden being to the right and the entrance to the garage being to the left. Another approach to the garage is provided from the road, and this serves also for tradesmen. So far as the appearance of the foreground is concerned the drawing is deceptive, for rhododendrons and other bushes fill in the space between the low wall of the courtyard and the roadway. The garden is now established, and completes the building scheme. A pleasing feature of the elevation is the recessed doorway in brickwork, with studded oak door. Mr. Winton Newman's perspective shows the south front also, with the verandah approached from the library, drawing-room, and billiard-room, and with the balcony accessible from the upper floor. The billiard-room and kitchen form wings in the east front, the hall bay being central with entrances on each side. The terraces are paved with York stone, the walls and steps being of brick. The interior of "East Weald" has been treated simply, dado panelling being generally used with plaster-work. The upper and lower halls have groined and barrel ceilings in plaster.

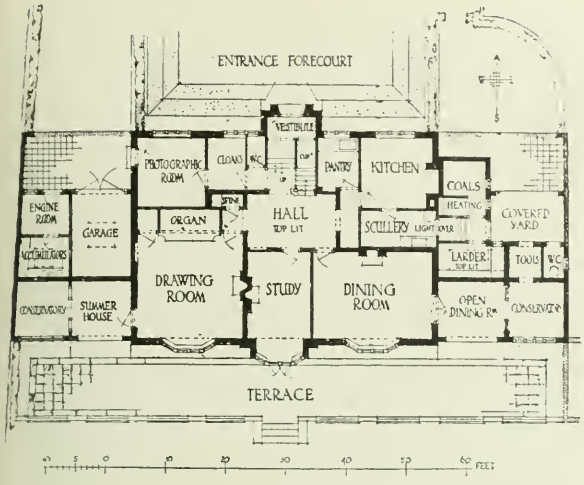
The house at Totteridge, in Hertfordshire (p. 126) is close to the golf-course, and adjoins an early Norman Shaw residence, the owner of the two buildings stipulating that the new one should harmonise more or less with the old. The frontage to Totteridge Lane is due north, and here are placed the entrance forecourt, vestibule, kitchen, photographic-room, &c. The south front, shown in the perspective, includes the drawing-room and dining-room on either side of the study, which opens on to an exceptionally wide terrace, available for meals if desired. Other accommodation of this sort is provided under the flanking archways which connect the two conservatories with the house. The hall is central between the study and the vestibule. Provision is made for an organ at the back of the drawing-room. A garage, engine-room, and accumulator-room for the electric light plant are on the west side, and the service accommodation is on the east. Upstairs is the billiard-room, with bedrooms, dressing-room, and so on. In addition to fireplaces there are hot-water radiators throughout the house, the supply being obtained from a small independent boiler adjoining the coal store.

The late Mr. C. E. Mallows, F.R.I.B.A., who died on June 2 at Bedford, was a frequent and valued contributor to THE STUDIO, and we record his death with much regret. Born in 1864, Mr. Mallows in due course entered the Royal Academy Schools, and followed up his success there by winning the Pugin Studentship awarded by the Royal Institute of British Architects in 1889. He practised in Bedford and London, showing some aptitude for important municipal buildings. He



PLANS OF "EAST WEALD," HAMPSTEAD
H. V. ASHLEY AND WINTON NEWMAN, ARCHITECTS

HOUSE AT TOTTERIDGE. H. V. ASHLEY AND WINTON NEWMAN, ARCHITECTS



PLAN OF HOUSE AT TOTTERIDGE.
H. V. ASHLEY AND WINTON NEWMAN, ARCHITECTS.

was better known, however, through his houses and gardens of various sizes, in which work he displayed much good taste and resource. One of his last works, on which he was engaged at the time of his death, was in connection with "Canons," the famous mansion at Edgware built on the site of the still more famous "palace" erected in the eighteenth century by the Duke of Chandos. Mr. Mallows was a gifted draughtsman and, with his pencil drawings especially, expressed his distinguished architectural ideas.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The Committee of Trustees of the National Gallery appointed in November 1911 to inquire into the retention of important pictures in this country, and other matters connected with the national art collections, issued its report at the end of April. In the course of the inquiry evidence was given before the committee, which consisted of Earl Curzon of Kedleston (Chairman), Lord D'Abernon and Mr. R. H. Benson (Trustees), and Sir Charles Holroyd, Director of the National Gallery, showing the serious extent to which the transfer of works of art from the United Kingdom has gone during recent years, and the urgent need of measures for arresting the exodus. In an appendix to the Report, it is shown that nearly four hundred acknowledged masterpieces have thus left the country, the list including no fewer than fifty-two Rembrandts, twenty-seven Van Dycks, many Rubenses and Gainsboroughs, and over a dozen Turners.

Lord Curzon's Committee are unable to recommend the legislative restriction or prohibition of the export of works of art on the lines of the Italian law, and discountenanced the suggested imposition of an export duty on works of art leaving the country. Instead they recommend that the annual grant to the Trustees shall be increased from £5000 to £25,000, with "liberty to apply," as the lawyers say, for extraordinary grants as circumstances may require. Failing such financial assistance they recommend for consideration the expediency of imposing a tax upon the gross proceeds of sales of works of art by public auction in excess of a fixed amount for the individual sale, such tax to be paid by the auctioneer and its incidence to be so regulated that the burden shall not be shifted on to the seller; and further that death duties derived from works of art shall be "earmarked" as a purchasing fund for the national museums and galleries, and the fees and other receipts coming to the Trustees should also be set aside for purchases. They advocate the formation of a society of "Friends of Art" on lines proposed by Lord Curzon, but do not think it desirable that an official or public register of works of art in this country should be drawn up, or that owners should be compelled by law to grant rights of pre-emption or option to the nation.

Important recommendations are made by the Committee in regard to the administration of the Chantrey Bequest, which they advise shall be vested by statute in the Trustees of the Tate Gallery, and with a view to legislation to that effect they recommend that the Treasury and the present administrators of the Bequest (the Council of the

Royal Academy) be notified that the Trustees of the National Gallery are not in future prepared to accept pictures (or sculpture) in the selection of which they have had no voice, but for which they are expected to find accommodation, and, failing such legislation, they recommend that the Trustees shall exercise more efficaciously their existing rights of storage and loan as a means of withdrawing from permanent exhibition works which they deem unworthy of that honour. Another important recommendation concerns the future of the Tate Gallery, which the Committee propose should be gradually converted into a gallery of British art in general (and not exclusively modern British art), the present collection being reinforced by many of the works by British artists which are now at the National Gallery; and the Report also advocates the establishment of a gallery entirely devoted to water-colours and administered by the Trustees of the Tate Gallery. The Committee further recommend the extension of the loaning powers now possessed by the Trustees of the National Collections so as to enable loans to be made to public galleries in all parts of the Empire.

The exhibition of the Royal Society of Portrait Painters at the Grafton Galleries contained, as was to be expected, a large number of military portraits; a very great percentage of the works shown were distinctly able and, no doubt, satisfactory as likenesses, but it is a pity that so many among our portrait painters are content with the photographic standard. Mr. Sargent's *Millicent, Duchess of Sutherland*, a finely decorative equestrian portrait of *Lord Roberts* by Charles Furse, Herkomer's *Lord Fisher*, Mr. Lavery's *Winston Churchill*, were among the contributions, interesting alike from the point of view of sitter and painter. Mr. Sargent also showed a fine charcoal drawing. *The Lady Randolph Churchill*, and among other noteworthy exhibits must be counted Mr. J. McLure Hamilton's dignified *The Rev. Canon Armour*, Mr. J. J. Shannon's gracious presentation of a white-haired lady, *Mrs. Walter Thornton*, Mr. Frank Salisbury's *Captain the Hon. H. C. O'Callaghan Prittie*, an easy and attractive portrait, *F. W. Pomeroy, Esq., A.R.A.*, by Mr. Richard Jack, who also showed a clever portrait of *Lieut. R. J. Jack*, marred a little by somewhat unpleasant flesh tones in the face, Mr. R. G. Eves' agreeably posed *Miss Olga Andreae*, and Mr. Wm. B. E. Ranken's dexterously painted *The Lady Maud Hoare*. Of two portraits by Mr. Frederic Whiting of *The Hon. Sir Stephen Gatty, K.C.*, and *Lady Gatty*, the former seemed a little forced in the red shadows of the face, but both were well composed and fresh and attractive in colour. A brusquely but vivaciously treated portrait of a little girl, *Eva*, was another contribution from this artist. Works which also call for mention were the beautiful *Portrait*, refined in quality of paint and in

"AGAINST THE WIND" BY CHARLES W. SIMPSON, R.I., R.B.A.

"IN THE HARBOUR" BY CHARLES W. SIMPSON, R.I., R.B.A.

colour, by Mrs. Inez Addams, Mr. David Alison's *Portrait Study: Miss Annie Bearsley*, good portraits by Mr. Fiddes Watt, the Hon. John Collier's *A. L. Francis, Esq.*, and Miss Flora Lion's *Mrs. Percy Ogden*. Among the smaller works, besides the Sargent drawing referred to above, were two good chalk heads by Mr. G. Spencer Watson, sketches for Mr. Herbert A. Olivier's *Where Belgium greeted Britain* at the Academy, and two drawings, apparently in gold-point, by Mr. A. Bowmar-Porter.

We give two reproductions of the work of Charles W. Simpson, R.I., R.B.A., whose well studied and freshly drawn pictures of ducks and other birds are among the good things to be seen at the exhibitions in Piccadilly and Suffolk Street. He is a regular exhibitor at the Royal Academy and elsewhere, and on two occasions exhibitions of his work have been held at the Baillie Gallery. Like that of so many other painters who live and work in Cornwall, Mr. Simpson's work is full of a love of out-door life, of light and air, and the bold and direct technique and admirable sense of colour make a distinct attraction in his paintings and water-colours.

Artists and the art world in general have been among the classes to be most severely affected by the war; yet they have come forward nobly to aid the various charitable organisations or relief committees. In this connection reference must be made to the exhibition at the Leicester Galleries of pictures by Lady Butler. The proceeds of the sales are being devoted by the artist to the Officers' Families Fund, and the exhibition was in the nature of a commemoration of the Waterloo Centenary. Here was to be seen the well known *Scotland for Ever*, painted in 1881, from the Leeds Art Gallery, depicting the dashing charge of the Scots Greys at Waterloo, as well as a number of works, for the most part water-colours, executed last year, of which *Bringing up the Guns*, a spirited study of Horse Artillery, and the *Charge of the Inniskilling Dragoons*, were among the best; and looking at these pictures one remembered that the same stout and gallant hearts beat beneath the khaki tunic to-day, as beneath the brilliant uniforms of those heroes of a hundred years ago which Lady Butler depicts so well. By way of antithesis to this exhibition, there was shown at the same time a collection of studies in water-colour by Mr. Alfred

Parsons, R.A., P.R.W.S., rendering the quiet, peaceful beauty of nature in various parts of this country and America. Among these should be mentioned particularly the admirable effect of water in *On the Bure at Wroxham, Norfolk*; the clever impression of a rainy day, *Grey Sky and Water, Lechlade*; an expansive landscape, *Glastonbury Tor, Somerset*; and the more vivacious sketch of washing hanging out to dry, *By the Sound, Long Island, New York State.*

At Messrs. Colnaghi and Obach's galleries a loan exhibition of works by Whistler, in aid of the Professional Classes War Relief Council, contained fifty-one examples of the master's work. Several portraits in oil, notably *Gris et Argent: La Petite Souris; A Daughter of Eve*; and a pensive looking girl in *L'Echarpe Rose*, together with a number of beautiful studies in water-colour and oil of seascapes or sensitively painted shops and street scenes, among them an exquisite *Grey Note: Village Street*, all revealed Whistler's delicate and masterly eclecticism. Besides a beautiful oil painting of a nude *La Sylphide*, the exhibition contained a *Harmony in Red: Lamplight*, a full-length portrait of Mrs. J. McNeill Whistler, but the most attractive feature was the series of figure studies in chalk with touches of colour in the manner peculiar to Whistler, and in which so much is expressed with such economy of means, such infinite delicacy and grace. Among these was a *Violet and Gold*, a delicate drawing of two reclining figures, touched in as lightly as though, indeed, a butterfly had brushed its wings across the page; an excellent little nude *May*, and the masterly short-hand note *La Jeunesse*, of the model throwing off her draperies. Yet others particularly noteworthy among these pastel studies were *The Conversation; Tanagra*, a fine chalk drawing of the draped figure; and *The Violet Cap*, in which a few delicate touches suffice to convey so expressively the beauty of face and figure which the artist has seen, and created upon the paper.

Many of the artists whose names have long been associated with St. Ives have of late removed to

"THE PIER, ST. IVES" BY A. BEAUMONT

"THE HARBOUR, ST. IVES" BY A. BEAUMONT

London, leaving the field free for a younger group. Among these there are few who continue the traditions of this famous school of painters more truly than Mr. A. Beaumont. It is with pleasure we reproduce two of his luminous canvases, marked by the sound draughtsmanship and the broad treatment which have been the chief characteristics of the St. Ives school.

At the Fine Art Society's galleries last month Laura Knight and S. J. Lamorna Birch joined forces in an attractive exhibition in which their works, sufficiently akin in feeling to harmonise on the walls, yet, to some extent, complemented one another. Both artists have in common a sincere love of out-of-doors, of sunshine and of nature in her smiling moods, but while Mr. Birch delights in landscape pure and simple, decoratively composed, Mrs. Knight is at her best when she seizes upon some detail of a scene—a nude luminously drawn against a background of rocks and sea, as in *The Pool*, or figures seen against limpid seashore skies—and depicts it with the frank and healthy dexterity which pleases so much in her oil or water-colour. Various studies of the Russian Ballet were interesting, but these and the large water-colour, *The Morning Ride*, shown recently at the R.W.S., were not so successful as her enthusiastic *plein-air* studies, such as the finely drawn *Bathing Pools*, or three delightful pictures of calves in a byre. In a recent article on Mr. Birch's work, reference was made to the sincerity and alertness of this artist's attitude towards nature, and the water-colours here exhibited evinced the same delight in sunshine, in swirling, sparkling water, the same ability in composition, and the attractive colour generally characteristic of his work. Particularly interesting were some little, simply-handled drawings in chalk and wash, such as *Sketch on the Bela*; *Halton Rocks*; *Farlton Knott, near Windermere*, and other works like *Spring Morning by the Aqueduct, Lancaster*; *The Lune on a May Morn*; and *A Fresh Wind*.

Mr. Wynne Apperley's exhibition at the Alpine Club Gallery comprised examples of his work during the ten years of his career and a number of

Impressions of Spain, 1914. Gifted with a facility of handling and pleasant sense of colour he renders the sunny scenes of Italy and Spain with much vivacity and brilliance. The examples gathered together here were somewhat unequal in merit, as is inevitable in an exhibition comprising one hundred and twenty-five pictures, and for the most part the early works compared favourably with those more recently executed. Of the Spanish sketches, *Seville: the Guadalquivir and Triana* was one of the best, and a good work was a drawing in pen and ink and wash, *Aqueduct and Walls of the Alhambra.*

An exhibition of English and Belgian work by craftsmen and artists in Hammersmith, held in June at the Hampshire House Club, Hampshire Hog Lane, included some examples emanating from the Hampshire House workshops. These "have been established for carrying on handicrafts in a group of small workshops, giving opportunity to men, women, and apprentices to master a craft of their own choosing. . . . Each workshop is under the direction of an experienced master craftsman, and the goods being sold direct from the workshop the expensive agency of the middleman is avoided." This scheme, worthy of all encouragement, may, we trust, achieve much success, started as it has been in quite the right *milieu*. Since the time of Morris, Hammersmith has always contained a colony of sincere artists and craftsmen, and in this exhibition, besides productions of the workshops and by some Belgian craftsmen, were to be seen contributions by such well-known artists as Mr. A. Romney Green and Mr. C. Spooner, both of whom were represented by excellent furniture, the Artificers' Guild, and Mr. and Mrs. Stabler, who exhibited some enamels and statuettes. Miss D. Brooke-Clarke sent a case of jewellery, good in design and craftsmanship; and very interesting was the furniture for a dining-room designed simply and effectively by Mr. Fred Rowntree and carried out in the Hampshire House Workshops. Mention should also be made of some attractive painted frames by Lola Frampton. A section of pictures contained contributions by well-known artists, and some beautiful stained glass by Mr. Christopher Whall and Mr. Edward Woore was one of the best features of the exhibition.

"WAR" BY J. DAVIDSON

The Design and Industries Association, which held its first meeting on May 19, aims at the improvement of British industry through the co-operation of the manufacturer, the designer, and the distributer; by encouraging a more vital interest in design in its widest sense it seeks to augment that technical excellence which is a characteristic of British products. As its promoters point out, modern industrial methods and the great possibilities inherent in the machine, demand the best artistic no less than the best mechanical and scientific abilities. Recognition of that requirement was the motive which led to the formation of the Deutscher Werkbund, about which a good deal has been heard lately, and of which we gave an account five years ago in THE STUDIO Year Book of Decorative Art for 1910, and if the Design and Industries Association proves as energetic as that organisation it will have amply justified its existence.

"DANSE DE LA PEUR" BY CLAUDIO CASTELUCHO

PARIS. — Mr. J. Davidson was among the artists who happened to be in the invaded districts at the outbreak of the war, and he has turned his thrilling experiences to good account. His figure of *War* (p. 132), another of an old peasant woman called *Grandmother*, and a panel of *Belgian Refugees*, which he showed me during his short stay in Paris, were uncommonly interesting and received no small amount of appreciation from exacting critics. I understood that Mr. Davidson intended to show them in London before returning to his home in Céret, which is at present being utilised as a hospital.

There are few artists in Paris whose work is better known than that of Claudio Castelucho. I doubt if one could find any among the many students who have come under his generous professional criticism, in the Académie de la Grande Chaumière, who have not whole-hearted praise for him. Born in Barcelona, he early became a student in the École des Beaux Arts of that town, and, later, came to Paris to study under Whistler. But, unlike most students who came under that Master's magnetic guidance, one finds no trace of his influence in the work of Castelucho. His art is distinctive and personal, pervaded by the joy and sparkle of Spanish life. That he is a master of his medium is emphatically expressed by his facile achievements. Of a retiring and gentle nature, he is nevertheless an energetic and prolific worker. When not occupied as academy visiting professor, he is always to be found hard at work in his studio in the Rue d'Assas, yet never too occupied to refrain from giving a kindly suggestion to some anxious student. In the various continental exhibitions, notably in the Salon d'Automne and the Société Nationale des Beaux Arts, his work receives unstinted appreciation.

Those whose quest for art inspiration leads them to gay, noisy, or turbulent places will find little of those phases of life in Paris to-day. For some months she has lost her joyous prefix; but when one ignores for the moment the thoughts of the cause, it must then be admitted that never before has she appeared more beautiful. A new and wonderful glamour pervades the city, inviting one to dream and sketch in places where in normal times the traffic affords little opportunity to do so. There is a thinly-veiled sadness, however, which creeps in,

no matter how much one tries to evade it. In the streets and little shops and places, where you may make some modest purchases, it will not always be a cheerful answer that greets your "*Comment allez-vous?*" and you will find few homes wherein black-edged notepaper is not in use. Save the few whose age and other physical causes prevent, all the most brilliant artists are at the front.

Never before, perhaps, has the love of France for her artists been so universally manifest. That they have played no ignoble part in these turbulent days is fully demonstrated on the crude little wooden crosses that cap many a lonely mound on the battlefields. Yet not alone by strength of arm or tales from the trenches are their deeds made known. To be able to captivate the humorous life amidst the tragical in pencil and colour, and so spread the infection of a smile, is not one of the least incentives to foster courage in the fighter and hopefulness in those wearily waiting at home. On the battlefield the soldier artist is perhaps the happiest as well as the wealthiest of all his comrades; that is contrary, no doubt, to what one would expect, but during the long waits in the trenches by day and bivouacs by night, when the solace of mealtime has passed, the artist with a pen or pencil and a few strips of paper finds a new world wherein even hunger is easily satisfied or forgotten. A good artist friend who found the ordinary black-and-white materials inconvenient at the front, and to whom I sent a Swan Safety pen and two bottles of artist's ink made for use therewith, writes me that with them, a sketch-book and a little piece of bread and cheese, he was never more happy.

At various galleries recently opened there have been shown rare and interesting examples of sketches made in the firing line, and amongst them the premier place must be given to the "Exposition Nationale des œuvres des artistes tués à l'ennemi, blessés, prisonniers et aux armées," organised by "La Triennale," in the Salle du Jeu de Paume, Terrasse des Tuileries. Never before have I seen those delightful rooms so uniquely arrayed for the display of pictures. The walls and statue pedestals, simply draped in dull golden-coloured scrim with a festooned frieze of green laurel leaves, make an interesting harmony with the framing and work shown. At the time of my visit, however, the exhibition was not quite completed, and lacking a catalogue of the artists and the official titles of their work, it must suffice for me briefly to mention here a few of the excellent canvases by artists whose work is well known to me and those of others whose signatures I was able to decipher, notable amongst them being a decoratively-treated landscape by Francis Jourdain, a hill-top study in a harmony of browns by Georges Leroux, a small

"LA FIANCÉE" *(Photo, Vizzavona, Paris)* BY CLAUDIO CASTELUCHO

"PORTRAIT OF MLLE. CRONIN"
BY CLAUDIO CASTELUCHO

"PANNEAU DECORATIF : LE REPOS DES LABOUREURS" BY FERNAND MAILLAUD

intimately-observed snow scene by André Rebut, a large dramatic *Kyrie Eleison* by Georges Devallières, a reposeful landscape in harmonious greys and blues by Henri Marret, Jean Lefort's *Journaux du Soir*, and the work in gouache by A. Suréda. Amongst the many excellent sketches and reminiscent notes executed in the open and underground ateliers of the battlefield those by Georges Bruyer, Mathurin Méheut, L. Montagne, and Paul Jouve were especially attractive; other remarkable black-and-white work being by J. J. Lemordant E. Herscher, and J. J. Champcommunal. The last-named artist's large canvases in oil showed a modern outlook of vast promise, but his life, alas! was claimed by the toll of war in one of the early battles.

Then there is the exhibition, "La Guerre et les Humoristes," in the Galerie la Boëtie, where one will find comedy and tragedy side by side. It is an exhibition one must not miss. Apart from the vigorous art displayed in various mediums, it is a veritable history of the war with which no descriptive journalism could be so lucidly compared. The *Exodes de paysans* and *Evacués et paysans en fuite* by T. A. Steinlen, are at once remarkable by their expressive simplicity. J. L. Forain, another of France's supreme artists, shows twelve drawings and etchings of extreme interest, while other notable works which make a strong appeal as art and exceptionally fine craftsmanship, as well as by their topical character, are by Maxime Dethomas, Hermann-Paul, Robert Noir, F. Paulbot, A. Roubille, Maurice Leroy, Jean Ray, Ricardo Flores, and Abel Faivre. It is interesting, too, to compare the delightful drawings of earlier war days by the late Caran D'Ache with those of various artists to-day.

Five minutes by the Nord-Sud railway, or twenty on foot through the now uncommonly beautiful and quiet streets, will take one from either of these exhibitions to the heart of the Latin Quarter. There the numerous signs inscribed "Chambres à louer," "Ateliers à louer," are ominous reminders of the great change wrought in the course of the

few months of war. The antique and second-hand dealer no longer extrudes his wares on the side walks, and the many vociferous foreigners have long since returned to their neutral homes. With their departure and that of the noisy motor-bus, Paris has asserted a mysterious calm. Perhaps never before have her artistic appeals been so impressive and alluring. With few exceptions all the painting academies are closed, and many have been entirely abandoned, while those which have opened their doors do not suffer from over-crowded class rooms. The old tree at the corner of the Rue de la Grande Chaumière and Boulevard Montparnasse has ceased to be a shady resting-place for the hundred odd models who gathered there to await the "*croquis*" hours and to chatter under its spreading branches; nevertheless, one catches a glimpse here and there of some *réformé* artists trying to elude the hazy gloom with canvas and paint. Here, as in other large cities less closely in touch with the zone of war, sketching is not forbidden, but it is well to be equipped with an official permission, which, for the *étranger* who is provided with a passport, is not difficult to procure. A new arrival should register his name as early as possible at the Commissaire de Police of his arrondissement, where, on presenting himself with identification papers and two small photographs, he will receive a *Permis de Séjour*, and with it a further permission to sketch or photograph can be obtained from the Secrétariat Général de la Circulation et des Transports at the Prefecture de Police.

At the present time, when there are no annual salons to form an argumentative topic, it is not uncommon to hear many discussions regarding the most suitable sketching-grounds where one may evade the enemy's raiders and not be ruthlessly uprooted by military discipline or native suspicion. The artist is lucky who happens to be well known within a goodly radius of his summer sketching haunts. Perhaps few will be as fortunate as M. Fernand Maillaud, whose love for Berry and its surroundings is also favoured by the region being close to his Provençal home. His decorative panel *Repos des laboureurs* (p. 136), is thoroughly characteristic of his work as a painter of landscape with figures, by which he is so well known, and which is always amongst the most interesting in the Salon des Artistes Français.

E. A. T.

ROME. — The third of the annual exhibitions organised in Rome by the Secession, which was held recently in its old quarters at the Palace of Fine Arts in the Via Nazionale, followed in its main lines the first two, both of which I had occasion to notice in these pages. By this I mean that the artists exhibiting were, with a few additions and exceptions, the same, while the Directive Council and Jury of Admission was composed of members who have from the first manifested their interest in the movement, and the indefatigable Secretary, Sig. Bencivenga, is still at his post. Further, as regards the character of the works exhibited—the note of audacious modernity as well as the sympathy shown to all that is most advanced in the art of the northern Schools—the exhibition followed the example already set, as it also did in the effort to provide a beautiful decorative setting in the various rooms in which the exhibits were displayed. A glance through these rooms revealed at once the work of many artists whose names have come prominently forward in previous exhibitions, such as Paolo Ferretti, Camillo Innocenti, Ernesto Lionne, Plinio Nomellini, Pietro d'Achiardi,

"THE SPHINX" BY MARIA ANTONIETTA POGLIANI
(Rome Secession, 1915)

DECORATION FOR A VILLA: "AUTUMNALIA" BY MARIA ANTONIETTA POGLIANI

Aleardo Terzi, Arturo Noci; but before attempting a more general notice it will be well to mention those points in which this third Secession marks a new departure from previous years.

Ever since that brilliant young sculptor's initial success in the great national competition for the frieze of the Victor Emanuel Monument, in which he took only a second place to Zanelli himself, I have kept the work of Arturo Dazzi before the London public, and have noted in the pages of this and other journals the rapid development of a very remarkable talent. And this year he asserts himself more decisively than ever. One of the most interesting features of his art is its variety in treatment and subject. What a difference between the severity and vigour of his monumental frieze and the brilliant modernity of his portrait of the *Contessina Jeanne de Bertaux* (in the last Venice International Exhibition)—between his Michelangelesque *Pietà* of the same exhibition and the rhythmic beauty of his vase of *Youth*; and here, in the Rome Secession of 1915, he manifested again his freedom of choice in the wonderful

DECORATION FOR A VILLA: "AUTUMNALIA" *(Rome 1915)* BY MARIA ANTONIETTA POGLIANI

(Rome Secession, 1915)

"REED-GROWN SAND DUNES, TERRACINA." BY ARTURO NOCI

"PORTRAIT OF MADAME F." *(Moscow Society of Artists, see p. 141)* BY FEDOR ZAKHAROFF

portrait of an old lady, *La Nonna*, monumental in its simplicity, its dignity, its truth to life. I mention this in preference to his other works here because this portrait statue—so subtle in its very simplicity of handling—was one of the most notable features of the exhibition; and, still keeping to sculpture, I am glad to note that Niccola d'Antino, whose bronze dancing-girl so delighted me in the last exhibition, again came markedly to the front in this year's Secession, where he had an individual exhibit of eleven works in sculpture, among which I noted especially his nude figure of a girl, *La fanciulla nuda*, characteristic in its finish and delicacy of modelling, its hieratic precision of gesture. That gifted Roman sculptress, Maria Antonietta Pogliani, a pupil of Arturo Dazzi, exhibited here in marble *The Sphinx*, a portrait-sketch of *Vera Fokine* the Russian dancer—modelled during a visit to London last summer—and a clever nude, *L'Adolescente*. The sculpture by Mario di Montececon formed, as last year, a feature of the Secession; and a work to be noted is the *Ritmio* by Attilio Selva, an artist who showed here a high level of achievement.

A novel and most interesting feature of this year's exhibition was the collection of wood engravings arranged by Signore Ettore Cozzani, Director of "L'Eroica." Since this publication made its appearance at Spezia five years ago there has been a most interesting development in modern Italian art in the direction of wood-engraving, which owed very much to the first initiative of De Karolis. Prominent among the artists exhibiting in this section were Lorenzo Viani, Sensani, Galante, and Emilio Mantelli; and I am also glad to note among these followers of a new movement in illustration the name of Felice Casorati of Verona.

To the work of this brilliant young painter of Verona I have referred in my notes on the last two Venice exhibitions, and in this third exhibition of the Secession he held an important place: among the wood-engravings of "L'Eroica" he had five exhibits and in Sala X a room to himself with twelve panels and two works in terra-cotta. With the art of Casorati we thus return to painting, which must after all be the mainstay of these exhibitions.

The work of Camillo Innocenti, with its marvellous colour-harmonies, of Enrico Lionne, who exhibited here a portrait of the artist, Aleardo Terzi, and of Terzi himself with his *Symphony in Rose* and *1914*, gave a distinctive character to the exhibition as in previous years; and Paolo Ferretti this year excelled himself in two charming landscapes of autumn. Matilde Festa Piacentini followed her success of last year by three clever portraits, and her husband, the architect Marcello Piacentini, appeared in more than one of the rooms as designer of the architectural features which formed a base for their decoration. Onorato Carlandi and Discovolo were represented by landscapes which were characteristic of their art; and in portraiture of children, Arturo Noci's delightful portrait of a little girl, absolutely true to child life, may be compared with Amelia Besso's *Vanna*—dressed in white against a green background over a rich Turkey carpet. Among the foreign exhibitors Ignacio Zuloaga, Degas, and Paul Cézanne were of importance; and Albert Besnard in his *Pompilia d'Aprile* gave a delightful figure-study of one of the most beautiful models in Rome. S. B.

MOSCOW.—The Society of Moscow Artists does not play any very important part in the general art life of Moscow, for the membership of this association cannot boast of many artists of such outstanding distinction as to attract the attention of the public at large. On the other hand, however, the group does include a number of gifted and sympathetic artists whose course of development it is always interesting to watch, and whose works bear testimony to their purely artistic aims, as was

"THE MANUFACTORY" (*Moscow Society of Artists*) BY [illegible] CHAPCHAL

"THE CATHEDRAL OF RHEIMS" *(Moscow Society of Artists)* BY STANISLAW NOAKOWSKI

again clearly demonstrated in the recent annual exhibition of the Society.

On this occasion the exhibits that attracted most attention were some portraits by Mme. N. Simonovitch Yefimova, very intensive in conception and shrewd in characterisation, and the contributions of Fedor Zakharoff, of whom I had occasion to speak in the April number of this magazine, in which a reproduction was given of his self-portrait. Here his portrait of a lady (Madame F.), in type somewhat reminiscent of Terborch, and in its miniature-like technique of the *petits maîtres* of the Netherlands, proved a great success, but the young artist appeared even more attractive perhaps in other works of a less "polished" character and exhibiting a more modern style of treatment, exemplified more particularly in a very fine sketch for a family portrait. Of much interest also, on account of its purely pictorial qualities was the work of J. Chapchal, who before the outbreak of war worked chiefly in Paris and was in the exhibition under notice represented by two large, broadly painted studies, both of them very attractive in their rich coloration.

The graphic section contained a large number of exhibits. Stanislaw Noakowski, whose studies of Russian architecture I have on two occasions had the privilege of bringing to the notice of readers of THE STUDIO, was here represented by a series of motives from his Polish home-land, and a very fine drawing of that magnificent monument of Gothic architecture, the Cathedral of Rheims, now, alas! scarcely more than a ruin, if, indeed, it has not been utterly destroyed. The drawing was executed to serve as a decoration for stage scenery. Another work bearing some relation to the tragic times through which we are passing, was a painting, *St. Sebastian*, by J. Nivinski, who in the figure of the martyred saint has symbolised unhappy Belgium, tortured by the deadly arrows of the invader. This painting, together with some excellent etchings and nude studies by the same artist, pointed to an assiduous study of the human figure. Finally, mention should be made of a cycle of designs by V. Vladimiroff for the decoration of a church in South Russia, but though executed with taste and considerable skill they failed to arouse in the spectator more than a lukewarm interest. P. E.

BARCELONA.—The art lovers of Barcelona have reason to congratulate themselves: one of the city's most distinguished sons whose name is respected in the leading art circles of the world—the painter Hermen Anglada Camarasa—has, this Spring, entertained them with an important and stimulating exhibition of his principal works, and in honour of the occasion the Ayuntamiento of Barcelona placed at his service several rooms in the Palace of Fine Arts. Anglada's work is so well known everywhere, and has been so much discussed by art critics in all the art centres of Europe and America, that it is unnecessary on this occasion to enter upon a detailed study of his achievements; it will suffice briefly to recall his earlier productions and record our impression of those of later date.

Some eight years have elapsed since Anglada showed us, in the "Salón Parés," the first pictures painted by him in various parts of Spain; prior to that he was only known to us by subjects which derived their inspiration from scenes of Paris by night—paintings which brought him a well-earned reputation by the vigour of his draughtsmanship, the richness of his palette, and his masterful handling of effects and contrasts of artificial light. Travels in various regions of Spain, and more particularly in the east, which possesses such an abundance of picturesque material in its landscape and its inhabitants, necessarily absorbed the attention and feelings of an artist like Anglada, for whom colour has such a powerful attraction, and thus this first exhibition just mentioned marked the first stage on the road which he was destined to follow and which gave him a place in the front rank of those artists who have portrayed Spain under its typical and picturesque aspects.

"NÓVIA VALENCIANA" (BRIDE OF VALENCIA). BY HERMEN ANGLADA CAMARASA
(Photo, Mas, Barcelona)

In the exhibition of the present year Anglada has shown us the path he has followed during the years that have intervened—a path in which he has encountered innumerable difficulties which have been triumphantly overcome, as have those which he has voluntarily imposed upon himself for the satisfaction of resolving them. When contemplating the extent of this artist's *œuvre*, without taking into account those works which have been dispersed among public and private collections, the spectator cannot help being astonished that such a large number of pictures, many of them of considerable size and very complicated in composition, should have emanated from a single hand and all been executed during a few years; but the fact proves to us how passionately devoted Anglada is to his art and what an indefatigable worker he is. The impression which his latest productions leave on us is not altogether easy to express. Each one of them is so instinct with the very essence of art that, without being guilty of exaggeration, we may say that they leave us amazed; the sole sensation which the eye experiences is that of colour of irresistible luminosity, which reaches its culminating point in such a work as *Campesinos de Gandia*. Colour is undoubtedly the most potent means of

"CAMPESINOS DE GANDIA" (PEASANTS OF GANDIA) *(Photo, Mas, Barcelona)* BY HERMEN ANGLADA CAMARASA

expression which Anglada possesses, though with him it does not involve any disregard for the other qualities essential to the production of a work of art. His paintings are indeed a veritable symphony of colours, each of such brilliance that the painting has the appearance of an enamel produced by some imaginative and skilled master of that craft—in a word, the colours which flow from Anglada's brush seem to be born of the fire, presenting as they do those marvellous surprises which ensue from the purifying action of fire.

Anglada also showed us a series of feminine figures representing various distinct types of Spanish womanhood, each with the garments and other appurtenances proper to the type. In such works the fantasy of the painter is manifested in a high degree; one is struck by the beauty of the pose which each model has assumed, and the graceful way in which the arms and hands have been disposed. The flesh is painted with such delicacy and with such a diverse range of tints that even the connoisseur who knows the secrets of the painters' craft cannot but marvel at the skill with which our artist achieves these effects. And then, respecting his draughtsmanship, we have only to repeat the praise bestowed on the artist as a colourist. Apart from his principal works, his charcoal studies of the nude in the recent exhibition bear witness to the excellence of his drawing, which in his compositions, generally reaches a standard commensurate with his manipulation of colour.

In these brief notes we have attempted to convey our impression of Anglada's work and have referred to him more particularly as one among the painters who have revealed the typical and beautiful aspects of Spain, but his paintings are not merely "Españolados": they are truly works of art, for in them it is not the exterior that is essential—it is only one element which unites with other qualities indispensable for extracting the essence of beauty. The exhibition which is the subject of these notes has proved a great success, and the proceeds derived from the entrance fees are to be handed over to the fund in aid of the widows and orphans of French artists who have lost their lives in the great war now raging.

J. GRAU MIRO.

WITH reference to the toys designed and executed by M. Vladimir Polunin, a Russian artist, of which illustrations were given in last month's London Studio-Talk, we are requested to state that the commission for them came to the artist not directly from the Board of Trade but from another source through the instrumentality of the Board.

REVIEWS AND NOTICES.

Arte ed Artisti nella Svezia dei Giorni nostri. Di Vittorio Pica. (Milan: Bestetti e Tumminelto) Lire 30. As historian of the successive International exhibitions of art in Venice, Sgr. Pica has had rare opportunities of studying the productions of the various foreign schools which are represented in these biennial displays, and in the case of Swedish art we believe he has had the additional advantage of studying it in its native *milieu*. Though the population of Sweden is hardly more than that of London it possesses a vigorous and independent school of painters, sculptors, architects and artist-craftsmen whose productions are worthy of respect and all the more so because of the comparatively short time which has elapsed since art in Sweden derived its chief inspiration from outside. Sgr. Pica in his opening chapter traces briefly the rise of the new school, with Ernst Josephson and Per Hasselberg, painter and sculptor respectively, as pioneers, and he notes how when this Swedish school was emancipating itself from the "coldly classic influence of David and the theatrical romanticism of Germany" a kindred movement was taking place in Russia. The work of Carl Larsson, "osservatore gaio," and Carl Wilhelmson, "osservatore triste," is then discussed; and then follows a chapter on that "sapientissimo virtuoso del pennello," Anders Zorn. There is also a special chapter on Sweden's royal painter, Prince Eugen. In other chapters the author deals with various groups of artists according to their particular spheres of work, such as painters of portraits and genre subjects—Bergh, Björck, Von Rosen, Oesterman, Thegerström, etc.—landscape painters, such as Fjaestad, Schultzberg, Hesselbom, Anna Boberg, Nordström and others; and three animal painters, Liljefors, Sjöberg, Norland. The group of sculptors includes such well-known names as Eriksson, Milles, Eldh and Axel Petersson, the last named, however, being placed with a small group of humorists and "fantasisti" in which Engström figures prominently. The closing chapters are devoted to architecture and various branches of decorative art in which Sweden has made strides during recent years. The volume is illustrated by excellent reproductions of a very large number of works by the artists whose achievements are reviewed.

The English Countryside. By Ernest C. Pulbrook. (London: B. T. Batsford, Ltd.) 7*s.* 6*d.* net.—With this for his subject the author has, indeed, a theme upon which he may write enthusiastically, sure from the beginning of the sympathy and interest of his readers. Mr. Pulbrook is one of those in whom lies a deep and sincere love for the countryside, and while there seem to be certain districts to which he makes no reference but which might have been included in his selection with advantage to the volume, it is obvious that in a work of these dimensions it would not be possible to do more than give a broad and general survey of some of the charms and beauties of our English countryside. This the author does for us, with a sympathetic and graceful pen, in chapters dealing with such different aspects as the coasts, creeks and rivers, fords and bridges, mills, fields and field-names, the footpath-way, apropos of which he truly remarks, "Roads give us acquaintance with the country, footpaths give us its friendship"; wayside and market crosses, village greens, old-world towns, inns and cottages. In a chapter on "The Shepherd and his Flock," Mr. Pulbrook traces the growth of the woollen trade to the Black Death, which, by serious depopulation of the rural districts, rendered it almost impossible to till the land properly and caused great areas of arable land to be turned into sheep-runs. He speaks also of a quaint custom, now defunct, of burying a shepherd with "a little piece of wool in his coffin, so that when the Day of Judgment comes he can account for his absence from church on Sunday." Over one hundred and twenty excellent photographs from various sources, very beautiful and typical of different kinds of English scenery, serve to illustrate the volume.

Chats on Old Silver. By Arthur Hayden. (London: T. Fisher Unwin Ltd.) 5*s.* net.—To the "Chats" series of practical guides for collectors Mr. Hayden has already contributed five volumes in which he has given the public the benefit of his wide knowledge of English china and porcelain, old furniture and prints, and now in this recent addition to the series he discusses numerous products of the silversmith's craft which have an interest for the collector, the objects being mostly those which have a practical use in connection with the table, such as drinking vessels of various kinds, the salt cellar, the spoon, posset pots and porringers, coffee and tea pots, sugar bowls and cream jugs, &c. The finer specimens of these silver wares fetch very high prices, but interesting examples often fall within the reach of the collector of moderate means. The book contains special chapters on ecclesiastical plate and Scottish and Irish silver, and is abundantly illustrated, the comprehensive series of marks found on old silver forming a particularly useful feature of the book.

THE LAY FIGURE: ON VISUALISED EMOTIONS.

"ARE we beginning to forget what drawing means?" asked the Art Critic. "The modern school, as it seems to me, is abandoning all idea of fine draughtsmanship as it used to be understood and practised. I must confess that a great many of the drawings I come across nowadays are difficult to understand; often, in fact, they are quite incomprehensible."

"That is because you are not properly attuned to the modern point of view," laughed the Man with the Red Tie. "Clearly, the right revelation has not been vouchsafed to you; the great light has not illumined your mental darkness—you are behind the times."

"I daresay that has something to do with it," agreed the Critic. "I suppose I am a bit old-fashioned and find some difficulty in getting used to the newest notions. But still I should have thought that the principles of good draughtsmanship were fairly well fixed and that no change in fashion would be likely to alter them to any appreciable extent."

"You are old-fashioned indeed," broke in the Zigzaggist; "if you can still talk about the principles of drawing! Why, the very term sounds like the title of some ancient text-book. Principles, forsooth! Who cares about principles in drawing?"

"Gently, my friend, gently! You take my breath away," pleaded the Critic. "There are principles in most things; why should there not be principles in drawing?"

"Because the draughtsman draws to express his emotions, not to prove his subservience to rules," declared the Zigzaggist. "His drawings are visualisations of his mental visions; do you expect him to think by rule?"

"Now, I should have thought that a drawing was an expression of something the draughtsman had seen," interrupted the Man with the Red Tie; "and that it was a statement of fact rather than a visualisation of a mental vision. Surely facts and the methods of stating them are subject to some sort of rule?"

"You people bore me inexpressibly," sighed the Zigzaggist. "How hopeless it is to try to make you understand! We modern thinkers in art are not slaves to fact; we are interpreters of subtle feeling; we deal with emotional impressions. What are dull, dry facts to us who are preaching the gospel of sensations?"

"And if there are queer twists in your emotions we must, I suppose, expect queer twists in your drawings," laughed the Man with the Red Tie. "Well, I must give you full credit for the way in which you come up to our expectations. Judging by the work you do there must be some quaint surprises in this gospel of sensations which you profess to preach."

"I wonder at your want of perception," declared the Zigzaggist; "but I am unmoved by your senseless scoffing. It is the fate of the apostle of every new creed to be misunderstood and misrepresented by the vulgar herd. Every great Truth has been decried at the beginning and its advocates ridiculed, and yet it has won its way in the end. You laugh at me now but the day will come when you will think with me."

"Heaven save me from that!" cried the Critic. "If your drawings represent your emotions, I can only say that I am sorry for you, because I think that you must suffer from a permanent mental discomfort. I am not anxious to catch the complaint."

"Is it a complaint or is it merely a pose?" asked the Man with the Red Tie. "It is so much easier to draw badly than to draw well that I am always inclined to regard with suspicion the bad draughtsman who gives high-flown reasons for his incompetence."

"There, I think, you have hit on a real truth," assented the Critic. "I feel, with you, that gospels of sensations and all those kinds of clap-trap are often invented as evasions of the difficulties of art. In this matter of drawing I believe the men who talk about visualised emotions and so on are as often as not idlers who will not take the trouble to learn their trade. They follow the line of least resistance, and it leads them into absurdities."

"You hopeless barbarian!" exclaimed the Zigzaggist. "I do not believe you know what drawing means."

"Oh, yes I do," replied the Critic. "It means the realisation of something you have seen, the statement of facts sensitively studied and thoughtfully recorded. The more subtle truth and delicate actuality there is in it the better it is and the more worthy to rank as art. A fine drawing is one in which an infinity of observation is expressed with perfect manual dexterity. You have only to look at the drawings of the great masters, no matter to what school they belong, to be convinced of this: fine draughtsmanship was sedulously cultivated by them, and modern artists would do well to follow their example."

THE LAY FIGURE.

"EFFET DE LUNE"
BY C. F. DAUBIGNY

THE PARIS SALON OF FIFTY YEARS AGO. BY D. CROAL THOMSON. *(Concluding Article.)*

THE Exhibition in Paris fifty years ago was particularly interesting to the artists of the period, because immediately before then, that is in 1863, there had been a remarkable and sweeping rejection of the works of the men whom we now consider form an important part of the first section of modern French art. In 1863 the elderly officials of the Salon rode on the top of their commission, and were having, as it were, a final kick at the new development of painting. Without consideration of their artistic merits, they refused to hang the more forward painters of the time; Edouard Manet, Fantin Latour, Cazin, Vollon, Legros, Whistler, Jongkind, and Harpignies, all suffered rejection, and these men are the artists we now recognise amongst the most gifted of the period, while the wire-pullers of the council are all forgotten. The painting Jury consisted of over a dozen artists and of these I confess to knowing only four. Three of them, Ingres, Flandrin, and Delacroix, however, had declined to serve on the Jury, and the fourth was Meissonier, who was not an exhibitor. All the other names on the list of judges are now unknown.

The Emperor Napoleon was personally very angry over the rejections, and he offered "Les Refusés" his whole-hearted sympathy. He assisted them to open a rival Salon which was frankly styled "Le Salon des Refusés." The Emperor published an official statement that he had received so many "réclamations" that he decided to permit the work of these artists to be seen by the public.

D'après votre désir je vous fais remettre Le Croquis d'un Tableau (Souvenir de Morte-fontaine) que j'envoie cette année au salon.
Ce 17 mars 1864
Corot

"SOUVENIR DE MORTEFONTAINE" BY J. B. C. COROT

The part the Emperor Napoleon III played in the artistic world of France has never been thoroughly explained, nor has he received the honour due to one who stood by and assisted the younger men before they were recognised by the public. We know that in the Emperor's private apartments in the Tuileries, and at Fontainebleau, he possessed some most excellent pictures, and notably the famous Corot *Souvenir de Mortefontaine*, of which the artist's own drawing is here reproduced. This beautiful picture, now in the Louvre, hung from 1864 to 1889 at the Château of Fontainebleau. There was also a fine Daubigny in the Tuileries, and more than one Corot. It is related that when the palace was taken by the Communists in 1871 one intruder called to another: "Honour to Art! Do not touch these pictures, they are Corot's."

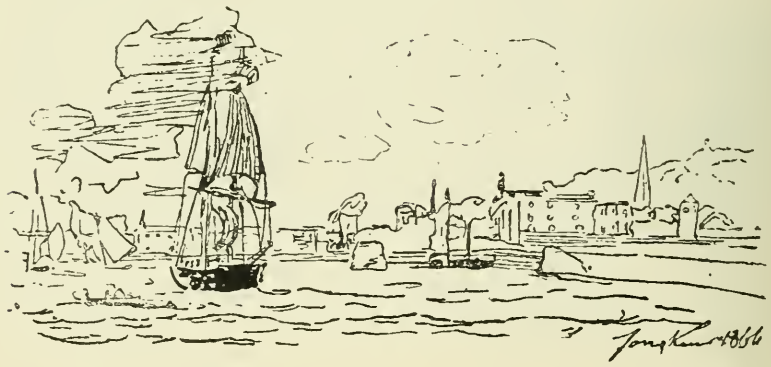
It is to be hoped that even yet one of the entourage of the Emperor before the 1870 war will still find it possible to tell the story of the decided penchant the sovereign possessed for men such as Corot, Daubigny, and Messieurs les Refusés. I may say that I have tried to obtain some information from the revered Lady who, since then, has made this country her home, but without result.

Be this as it may, it is quite certain Napoleon III was more of an art patron than has ever been allowed. His military and political misfortunes have entirely eclipsed his better qualities, and his support of Corot and Daubigny was remarkable and consistent. It should not be forgotten that immediately after the royal purchase of *Mortefontaine* Corot was chosen Chévalier of the Legion of Honour, and this on the personal intervention of the Emperor, otherwise the decoration would not have been conferred.

We shall commence our further survey of the Salon of Fifty Years Ago with a consideration of the works of Daubigny (1817–1878), represented among our illustrations by two drawings.

One, the famous *Moonlight*, forms our frontispiece—about which there are some interesting facts to relate—and the subject of the other is *Villerville*, a seaside place near Trouville, where the artist often painted. Of this fishing village perched on the cliffs he made pictures both from above and below, and these were mostly produced with full colour, and even with the palette-knife in place of the brush, a method our own Constable successfully inaugurated. *Villerville* was painted for Madame Daubigny, the artist's wife, and it remained her property a long time. The subject, notwithstanding its grimness, was one that all the family liked, and their friend, Emile Vernier, lithographed it at least two separate times. Afterwards the picture was bought by the famous artist-banker of Holland, M. Mesdag, and it remains in his well-known collection at The Hague.

To the 1865 Salon Daubigny sent the *Château et Parc de St. Cloud*, commissioned by the enlightened but unfortunate Emperor, together with the great canvas, *Effet de Lune*, in which English people should be specially interested. Of the latter picture Daubigny's own sketch forming our frontispiece shows the composition well. The moon appears to float through the clouded sky, and the little hamlet sleeps peacefully on the plain. Towards the houses two figures move, one carrying a lamb and the other a lantern, and they are followed by a dog. The painting itself is in richly-toned colours, and, with the mystery added by the moonlight, it is a work of the highest artistic quality.



"HONFLEUR: ENTREE DU PORT" BY J. B. JONGKIND

"VILLERVILLE." BY C. F. DAUBIGNY (1864)

"EFFET D'AUTOMNE"
BY KARL DAUBIGNY

"CACHE-CACHE BY EDOUARD FRÈRE

After the *Moonlight* had been at the Salon, Daubigny, on the suggestion of several English admirers (Leighton, the future P.R.A., amongst them) sent the canvas to the Royal Academy, which in 1866 was held in the building now occupied by the National Gallery. But if Daubigny was known and admired by the then younger men, he was unknown and disliked by the older set whose strength was not yet broken. So the picture, although not actually rejected, was hung with the least possible honour, over a doorway, and almost invisible notwithstanding its six feet in length. Daubigny's friends were furious, but they were young, and therefore almost powerless. They could not prevent the deliberate affront to a foreigner about whom, the older men thought, too much fuss was being made.

Mr. H. T. Wells, a figure painter hardly remembered now, but just then elected an Associate, and a man of some wealth, bought the picture, and this fact tempered the extreme chagrin the artist experienced when he and his son Karl, of whose work we also give a reproduction, came later in the year to London to see how his masterpiece looked. Mr. Wells sold the picture about twenty-five years afterwards to a Cornish collector, and as he obtained several thousand pounds for it, the pluck of making a purchase, purely from sympathy as it was, turned out a fairly profitable arrangement.

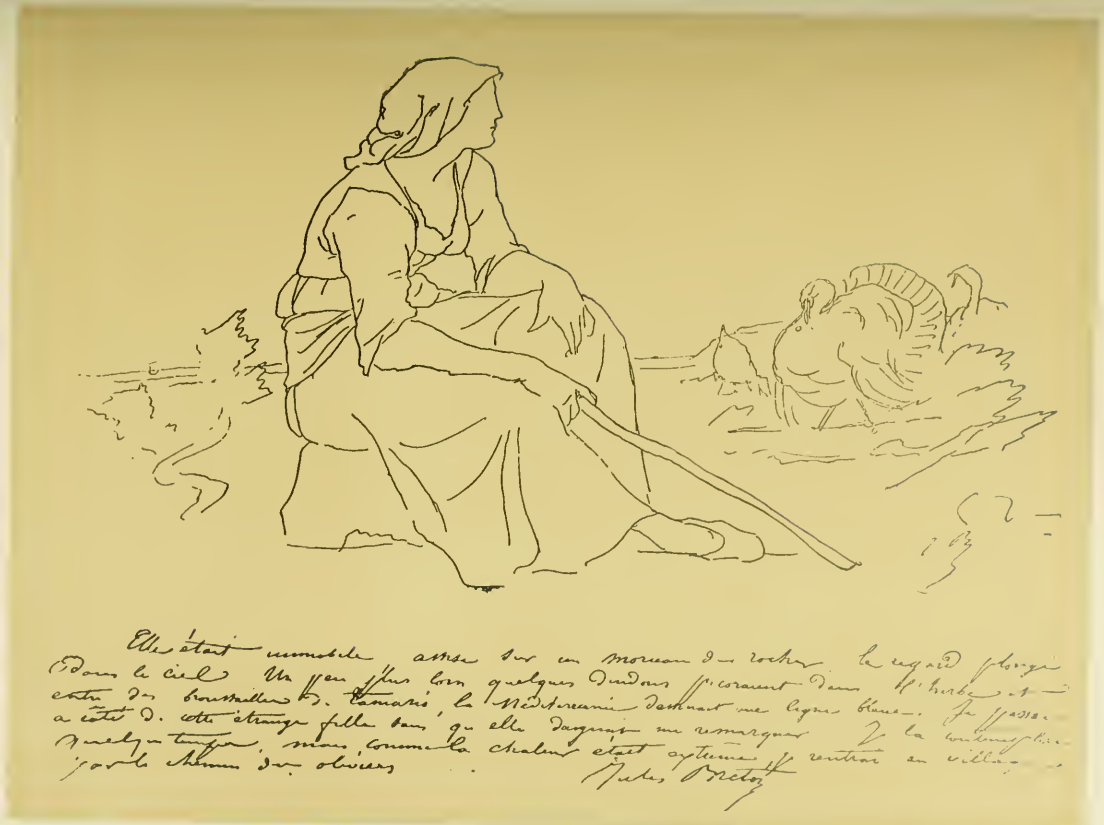
We have already mentioned that Corot (1796–1875), then approaching his seventieth year, sent to the 1864 Salon his ever-beautiful *Souvenir de Mortefontaine*. In the Catalogue of the Salon the title carried an asterisk, which showed that when it was sent in, the painting was still in the possession of the painter The picture, now in the Louvre, was for many years the only satisfactory work by Corot which was accessible to the public. This difficulty in seeing the master's pictures was responsible for the fact that it was not until over a dozen years after the artist's death that his reputation began to be built up outside: but in purely artistic circles, of course, the fame of Corot was already well established.

The sketch of Honfleur by J. B. Jongkind (1819–1891) is only a kind of memorandum of the composition of a picture which is certainly interesting. Jongkind was a Dutch painter who spent most of his time in Paris, but loved to go to the sea-coasts of Normandy and Picardy. He was an etcher and a water-colourist of fine quality, a pupil of Isabey.

Karl Daubigny (1846–1886) painted in direct continuation of his father's subjects. He never was taken seriously, as his pictures were too frequently weak reflections of the older painter. At the same time he had a strong artistic sense, which enabled him to produce a number of excellent landscapes, of which the *Automne*, represented by the sketch reproduced on page 153, is one.

In Edouard Frère (1819–1886) we have a French artist of a different character, one whose figure-pictures have enjoyed, and still continue to enjoy, a place of distinction amongst collectors. *Hide and Seek* is a typical example of his work, and his greatest pleasure was to introduce happy or industrious children into his pictures. Mr. Ruskin once said that Frère's colour could be compared with Rembrandt's, and, further, that "he painted with his soul, combining the depth of Wordsworth, the grace of Reynolds, with the holiness of Fra Angelico." Another critic spoke of his children as being always fascinating because of their unconsciousness.

The art of Jules Breton (1827–1906) during his lifetime was very warmly appreciated, and his



UNE GARDEUSE DE DINDONS.
SKETCH BY JULES BRETON

success was immense amongst both his own countrymen and Americans. In Britain his reputation has never been so high, and there are few examples of his work in our country. His compositions are always carefully arranged and their drawing correct, while his colour is usually good, occasionally rising to a very high level. This picture of the 1864 Salon *Une Gardeuse de Dindons*, is a typical example of his style, which was always concerned with French peasantry of the better sort.

From the note accompanying the drawing it appears that the artist encountered the remarkable turkey guardian in the far south of France, on the border of the Mediterranean Sea. He relates how he found her sitting motionless on a piece of rock, her thoughts in the sky, while the turkeys wobbled around. In the misty distance the Mediterranean shone like a white line. The artist goes on to say that he passed close to the strange girl without her taking any notice, and he watched her figure for some time. He does not say if he afterwards persuaded her to sit to him, but only that on account of the extreme heat he returned to the village along the olive-shaded road.

The drawing is a clever one, but the bare outline of the profile without eye or mouth makes it look rather like a diagram, while the drawing of the left hand and arm is more than doubtful.

Jules Breton's pictures in the Luxembourg, *La Bénédiction des Blés* and the *Rappel aux Glaneuses* have brought him unstinted fame, while the payment by Lord Strathcona of fifty thousand dollars for his large picture, *Les Communiantes*, has given him a position which otherwise his work hardly justifies. Yet his reputation in France remains at the highest, and it is remarkable that this reputation is as firm with the artistic world as with the ordinary public, and his poetic literary publications are always spoken of with respect.

The two charming little sketches from pictures by Gustave Castan (1823–1892) are much better in black and white than the originals are in colour. The painter was a Swiss, born at Geneva, and a pupil of Calame, himself a Swiss artist of the conscientious and constrained school. Castan was a clever and industrious man, and in addition to being a painter was an engraver and lithographer of eminence in his day. He reached Paris when

"LES BORDS DE LA CREUSE À GARGILESSE BY GUSTAVE CASTAN

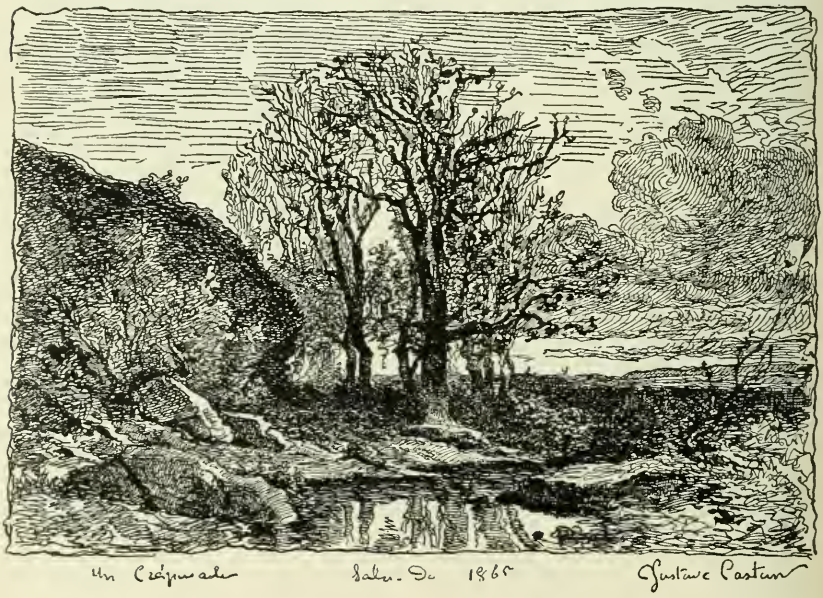
the Barbizon men were coming into their own, and these drawings reveal how strong and how healthy this influence was. Castan also made many illustrations for newspapers.

We now reach what is perhaps the finest drawing of all those we have reproduced in these articles, and one of the most remarkable productions in line of the Barbizon School. This is the *Plaine de Barbizon*, by Théodore Rousseau (1812–1867). It is a sketch made from some rising ground near Fontainebleau, and the artist himself describes the scene in a letter accompanying the drawing.

"From the window of my studio in the country I observe upon a small elevation of the ground the corner of a little wood of oaks. It is poor, stunted and rocky, but raised from its humility by three majestic poplars"; and in a lofty strain he proceeds to express his appreciation of the beauties of the locality, concluding by describing how the peasant suddenly appeared from amongst the trees and added a further note of dignity to the scene.

The splendid majesty of this apparently simple drawing is something to be pondered over. The Rembrandtesque selection of the vital lines in the picture, the beauty of the composition, and the suggestion of the immensity of nature in comparison with humanity, as shown by the great poplar trees overshadowing the little figure of the homegoing peasant—all these together render this a drawing of the very highest order.

We now come to the works of three artists eminent in their way fifty years ago, but only one of whom is now remembered. Gustave Morin (1809–1886) was a native of Rouen and began to exhibit at the Salon in 1833. In 1858 he returned to Rouen as Director of the Academy of Painting, and in 1865, the year he made the drawing, he became Conservateur of the Museum there. It was probably the Great Exhibition of 1862 that brought Morin to London, and he seems to have grasped quickly some of the peculiarities of the streets at that time. To the Salon of 1866 he sent a water-colour, *At the Corner of London Bridge*, and in our *Croquis dans les Rues* he displays his knowledge of our metropolis. Therein we find an omnibus with its "knifeboard" and box seats, a hansom cab cutting along, a big costermonger with a small donkey, and in the background the Lord Mayor's coach, with the gamins of the streets, the butcher-



"UN CRÉPUSCULE" BY GUSTAVE CASTAN

"LA PLAINE DE BARBIZON"
BY THÉODORE ROUSSEAU

"LONDRES—CROQUIS DANS LES RUES." BY GUSTAVE MORIN

boy and the dog Toby. It would be hard to bring together more incidents specially characteristic of London towards the end of last century.

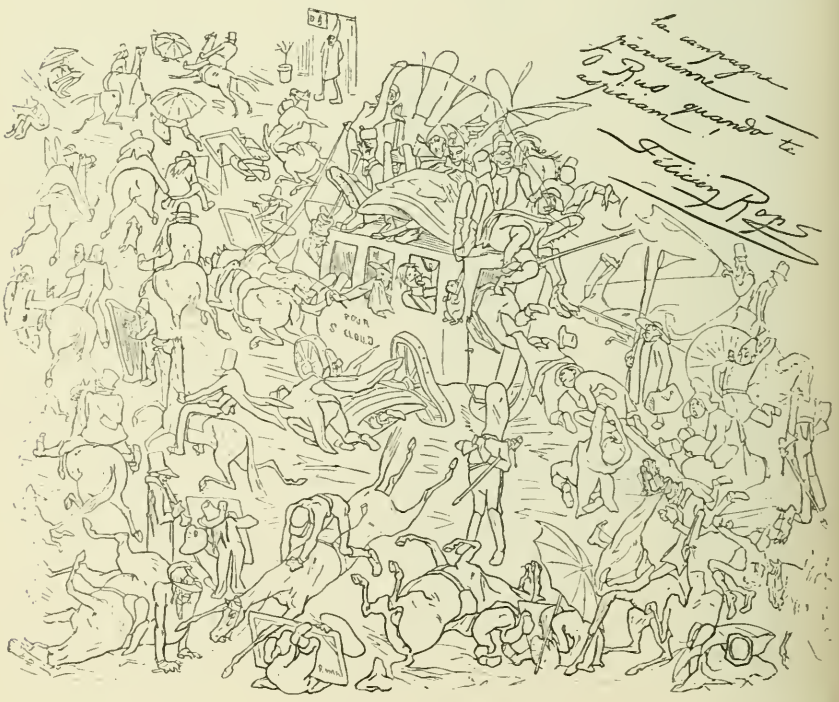
Félicien J. V. Rops (1833–1898) was an artist usually classed with the Belgian School, as he was born at Namur; but his instincts were far more Eastern, and in his later life he developed a class of production nearly allied to the decadents of Pompeii, or worse, and some of his subjects no journal would be permitted to publish either in the East or in the West. The drawing, *La Campagne Parisienne*, which we reproduce, is, however, one that is full of a humour of which no one need be ashamed. The idea throughout the drawing is connected with the contests of the artistic world, for there are a number of painters hard at work amidst the turmoil of horse traffic, the central group being the St. Cloud coach filled to more than overflowing, not forgetting the dog hanging from the literary man's foot at the back.

Of Joseph Suchet and his pictures I find little to say except that he was a native of Marseilles and lived there. As a draughtsman he had great skill, and his *Fishing Boat* moves along, somewhat high in the water, while the little boat behind is lighter still. The wind blows the sails vigorously, and apparently in gusts by the way the flag turns upwards.

The three remaining drawings are all by men whose eminence is far more widely admitted now than at the time they were produced.

Edouard Manet's work (1832–1883) is interesting even in its smallest details, and the curious miniature sketch he has made of three pictures is remarkable in every way.

The *Buveur de l'Eau* appears to be one of the painter's first ideas for a picture which afterwards became celebrated. It originally formed part of a large picture entitled *Gipsies*, which figured in Manet's personal Exhibition in 1867. The subject of the picture was sufficiently detached to be cut in three portions by the artist, each three feet high,



"LA CAMPAGNE PARISIENNE" BY FÉLICIEN ROPS

"BARQUES DE PÊCHE DANS LE GOLFE DE MARSEILLES." BY JOSEPH SUCHET

of a Gipsy man and a Gipsy woman; while the *Water Drinker* was 22 × 19 inches. It is described as "A boy in his shirt-sleeves seen in profile turned towards the left, holding in his uplifted arms a vessel full of water; his head thrown back and his mouth open, a stream of water pouring out of the vessel into his mouth."

The sketch of *Two Spanish Dancers* was done from Spaniards visiting Paris, and the date, "2, Avril, 1865," on the sheet, shows that it was made four months before Manet's only visit to Madrid in the autumn of that year. For long Manet was attracted to the art of Spain and to its people, and in some strong points there is a connection between his painting and that of both Velasquez and Murillo, however different they may apparently be. The remaining figure on the sheet is *Lola de Valence*, a celebrated Spanish dancer, who was popular in France for years, and Manet painted her portrait several times.

The fifty years that have passed since Edouard Manet painted have scarcely availed to reconcile the ordinary public to his pictures. When they were first exhibited, M. Théodore Duret says (and M. Duret is the much honoured living link between the pioneers of the early days and our own time, and was the personal friend of Manet and Whistler) in his brilliant biography of the artist, that "Manet's pictures had the same sort of violent fascination for the visitor to the Salon that a red rag has for a bull, or a mirror for larks."

Manet's honesty was doubted and his sincerity, which was well marked to his friends, was never accepted by the public. In person, however, he was a man of polished manners and blameless life "who lived soberly with his wife and mother." He was scrupulously correct in his dress, and it was in some measure owing to his example that artists commenced to dress like ordinary men of the world. When, in 1915, we observe an artist wearing a velvet coat and slouch hat, we set him down as one who has to bolster up his reputation by other means than his artistic productions!

Manet went "right through the mill" in the sixties. Beginning with 1859 he was rejected four times and accepted thrice. He was fully persuaded, however, that if the public came to know his work it would be well received, at least by some, so he persevered and, like Whistler, did everything he could to let his pictures be publicly exhibited.

SKETCHES: "WATER DRINKER," "TWO SPANISH DANCERS," AND "LOLA DE VALENCE," BY EDOUARD MANET

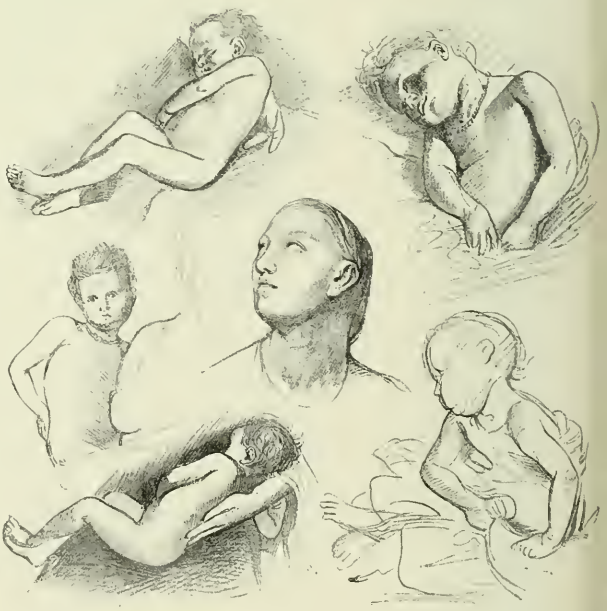
In the year 1867, when the Great Exhibition was held in the French metropolis, both Manet and Courbet, who also was popularly disliked, obtained permission to hold personal exhibitions. A shed-like structure was erected near the Pont de l'Alma, and there in May 1867 Manet exhibited about fifty of his pictures, practically all he had produced. As M. Duret relates, "the greater part of this magnificent collection has now found its way into various public and private collections of note in Europe and America." But the Parisian public and their visitors refused to see any good in Manet's work, and it has remained for the present generation to place him on the high level where he properly belongs. The catalogue of the Exhibition of 1867 contained a lengthy statement by Manet, "Reasons for holding a Private Exhibition," setting forth the artist's position in a remarkable way.

The necessity to exhibit he emphasises very strongly: "The matter of vital concern for the artist is to exhibit; for it happens, after some looking at a thing, that one becomes familiar with what was surprising, or, if you will, shocking. Little by little it becomes understood and accepted. . . . By exhibiting, an artist finds friends and supporters who encourage him in his struggle. M. Manet has no pretensions either to overthrow an established mode of painting or to create a new one. He has simply tried to be himself and not another."

The sketches of Puvis de Chavannes (1824–1898) are several of the many which the artist prepared for his great decorative panels at Amiens Museum, which have been mentioned in the preceding article (p. 77). The present figures are a little difficult to disentangle, but they show studies of children in various attitudes of rest, with a mother's hand or arm supporting them.

Puvis de Chavannes had two studios, one in Paris, Place Pigalle, and the other outside the Western walls, and he spent the time occupied in going from one to the other (as he did every day for years) in considering and deciding how his work was to proceed. He executed only a few easel pictures or *tableaux de chevalet*, as his mural decorations engaged most of his thoughts. Some think that his great series at Amiens constituted his chief work, but the mural pictures in the Paris Pantheon are naturally much better known. He was essentially a painter of the joys of the peasant in his life and in his work, and in this respect is a contrast to J. F. Millet who so divinely chose the graver and even the more tragic aspect of the peasant's existence.

Our final illustration is a reproduction of a sketch *Le Brouillard* by Jules Dupré (1812–1889), and it is accompanied by a note from the artist which declares that it was always a great affair for him to put pen to paper. The subject of the sketch of itself is nothing, he says; it is the "coté symphonique" which is the great thing and indeed the highest expression of art. D. C. T.



SKETCHES FOR "LES PÊCHEURS" (MUSÉE D'AMIENS). BY P. PUVIS DE CHAVANNES

. . . Je voulais vous écrire il y a huit jours, mais c'est toujours pour moi une grosse affaire que de me mettre une plume aux doigts. J'attends le cadre pour vous terminer le petit tableau J'ai commencé Le brouillard que je voudrais élever jusqu'à la rêverie le sujet y prête beaucoup mais le sujet n'est rien, c'est le côté symphonique qui est la grande chose et la plus haute expression de l'art, puis qu'elle vient de l'ensemble.

J. Dupré

"LE BROUILLARD," BY JULES DUPRÉ

THE PAINTINGS OF OSWALD H. BIRLEY, R.O.I.

It is surely not the fact of his being, or not being, acquainted with the sitter that makes for the onlooker the difference between an interesting portrait and a dull one; and as we are all capable of enjoying the landscape-painter's rendering of a scene with which we are unfamiliar, provided that it has been regarded with true artistic insight and depicted in a personal manner, so we may enjoy the portrait of an unknown individual provided that the artist has succeeded, by an intimate study of his subject, in grasping in his conception something of the psychic as well as the physical character of the sitter, and in capturing upon his canvas a hint of that divine spark which is within us all.

It was the eminent Italian criminologist, Cesare Lombroso, who wrote in one of his works, after a discussion of the physical, psychic, functional and skeletal anomalies which he had identified as being characteristic of the criminal type, the following words (I quote from the very interesting summary of Prof. Lombroso's investigations compiled by his daughter) which are significant as being the testimony of a famous scientist to the accuracy and subconscious analytical power of vision of the trained artist: "Painters and Poets, unhampered by false doctrines, divined this type long before it became the subject of a special branch of study. The assassins, executioners and devils painted by Mantegna, Titian, and Ribera the Spagnoletto, embody with marvellous exactitude the characteristics of the born criminal; and the descriptions of great writers—Dante, Shakespeare, Dostoyevsky, and Ibsen—are equally faithful representations, physically and psychically of this morbid type." Needs not for me to say that it is a very far cry from the devils and assassins of Mantegna and Spagnoletto to the pleasant people whose portraits accompany this article; but it is interesting to note how the artist, with an intuition almost feminine, leaps at a single bound to the comprehension of a truth which science attains and confirms at the end of a long and many-staged road of inductive and deductive reasoning. Again on the other hand, as exemplifying the beauty of soul and nobility of character of which great portrait-painters have left us a lasting memorial, can we look unmoved at many of the portraits by Raeburn and go away without a feeling that here are finely epitomised all the sterling and rugged virtues inherent in the natures of that hardy race to which the painter and so many of his sitters belonged?

The portrait-painter of to-day must find, however, one would imagine, a task of ever-increasing difficulty. The strain of modern civilisation and the intermingling of class and race must be gradually effacing types, and causing often the physiognomy to become a concealing mask, rather than a revealing map of the underlying personality. More than ever must the portrait-painter be a close and sympathetic student of humanity, and, other things

"THE RAG SORTER" BY OSWALD BIRLEY

"SIR RALPH ANSTRUTHER, BART."
BY OSWALD BIRLEY

being equal, the profounder his study the greater will be his art.

To come, after this preamble, to the painter of whose art our readers may judge from the several reproductions which accompany this article—we have here a portrait-painter who has a rigid and strict conception of his duties and his obligations towards the sitter. His aim it is to keep ever conscientiously before him the thought of that inevitable compromise which must be satisfactorily encompassed —the accurate physical presentment coupled with that infusion of the character of the sitter, as it is reflected in the mind of the artist, so as to raise the picture from being a mere outward likeness to being a portrait in the highest sense of the term.

Oswald Birley is one of the members of the young school of portrait-painters in this country—a school which comprises a number of men whose contributions to modern art are highly interesting. His work is characterised by great sincerity and conscientiousness; it never "shouts," it is even at times so lacking in elements which constitute a superficial and immediate attractiveness to the eye that it is easy, in an exhibition, cursorily to overlook his portraits and to pass them by without doing justice to the qualities of firm and incisive draughtsmanship, of restrained colour and admirable technique, which a closer inspection will reveal. The artist comes of a Lancashire family, and was born in 1880. His career up to August last might be summed up, somewhat in the curt manner of Professor Higgins in Shaw's "Pygmalion," as Harrow, Trinity College, Cambridge, Dresden, Paris, St. John's Wood. But at the outbreak of war he was one of the first to offer himself; he enlisted in the 10th Battalion of the Royal Fusiliers, and after a few months in the ranks was gazetted 2nd Lieutenant in the same battalion. May good luck attend him.

Exigencies of the portrait-painter's art would seem to demand, in the successful practitioner, either the development of a style and technique which allows of a gradual working up of the canvas, patchwork-wise, in such a way as to allow alterations and additions in detail to be effected without loss of harmony and cohesion in the whole, or else a rapidity and dexterity of brush-work which enables the results of the artist's analysis of his sitter to be synthetised on the canvas almost at one sitting. Conditions vary from day to day; sittings may be, of necessity, few and far between; such difficulties must hamper the portrait-painter, and, while they should not touch his *art*, must undoubtedly interfere with his *craft*, if such a distinction may be permitted. Oswald Birley's style of work conforms to the second manner referred to above, and his method must be, in truth, a rapid one to account

"CHILDREN OF LEOPOLD HIRSCH, 1912." BY OSWALD BIRLEY

"AN INTERIOR AT JAMES PRYDE'S." FROM THE OIL PAINTING BY OSWALD BIRLEY, R.O.I

(In the Collection of A. C. M. Corquodale, Esq.)

for the large, the very large number of portraits he has signed. Rapid work is not, however, necessarily scamped work, and his painting bears evidence of very much more than a merely superficial study of his subject. One feels that the study of the personalities with whom his profession as portrait-painter brings him in contact interests him exceedingly; but he keeps always before him a sense of his obligations towards the sitter, the necessity and the duty of preserving the strictest fidelity to his conception of the individual, of not permitting the portrait to lapse into being a secondary element in an artistic scheme whereby it is conceivable that a finer, a more interesting *picture*, but not a better *portrait* might, upon occasions, be the result.

It requires character to comprehend character, and individuality to appreciate and depict individuality. The painter of portraits corresponds to the biographer in literature, not to the novelist or essayist; and the greater the biographer and the finer his character, the more valuable will be his conception of his subject, the more interesting, the more subtle and the more profound his analysis. In the *œuvre* of the artist under discussion the most interesting characterisations, to me personally, are to be found in his admirably virile portraits of men—in such works as the *Arthur Wagg, Esq.*, shown at the Royal Academy in 1913; the *Hon. Henry Portman*, shown on the same occasion, in which is exemplified in a striking manner the artist's ability in the rendering of modern male costume—not an easy problem but one which, in this particular work, has been handled most successfully. Other works of interest that should be referred to in this connection are *Codrington Crawshay*, in hunting kit, shown at the Royal Scottish Academy in 1911; the portrait of *Sir Alfred Mond* in last year's Royal Academy, where was also to be seen the portrait, badly skied unfortunately, of *Lord Reading*, the Lord Chief Justice. Among numerous other male portraits of interest Oswald Birley has signed an admirable work, *John Ross* (International Society, 1913); *Colonel Lynes* (Modern Society of Portrait Painters, 1913); *Colonel Spottiswoode*; *Sir Ralph Anstruther*: and the excellent *T. E. A. Buchan-Hepburn, Esq.*, which last three we illustrate. Of the portraits of women, a very beautiful and charming piece of painting is that of an old lady *Mrs. Russell Martineau* (Modern Society of Portrait Painters); another work to be remembered is that by which the artist was represented at the Venice Exhibition, 1912, *Mrs. Prescott Decie*, a three-quarter length in an agreeably decorative modern costume; and the portrait of *Mrs. Alick*

"MONTAGUE ROBB, ESQ." (R.A. 1915) BY OSWALD BIRLEY

"LADY IN BLACK AND ROSE"
BY OSWALD BIRLEY

"MRS. ALICK WILSON"
BY OSWALD BIRLEY

"T. E. A. BUCHAN-HEPBURN, ESQ."
BY OSWALD BIRLEY

"COLONEL SPOTTISWOODE"
BY OSWALD BIRLEY

Wilson which we reproduce together with the *Lady in Black and Rose*, exhibited in 1911 at the Modern Society of Portrait Painters and at the Walker Gallery, Liverpool, and last year at the Carnegie Institute, Pittsburgh. In the 1914 Autumn Exhibition of the International Society he showed an attractive portrait of Miss Esmé Robb.

Mr. Birley's numerous commissions have not left him much time for other work. Some portrait-drawings, and paintings such as *The Rag Sorter*, painted in 1905 and shown the following year at the Salon and recently at the Anglo-American Exposition, and the interesting portrait of Mabel Beardsley in fancy-dress (exhibited at the International, Spring 1915), which attracts attention both by the subject and on account also of its beautiful colour, deserve to be singled out for special mention.

Another interest of the artist is the painting of portrait-groups, as, for instance, the skilfully composed theatre-box group, with its clever delineation of modern types, exhibited at the Modern Society of Portrait Painters a year or so ago, and the *Children of Leopold Hirsch, Esq.*, in which the arrangement is agreeable and the background cleverly harmonised with the figures, though the foreground, one feels, has been handled with rather less success. Two of Oswald Birley's most recent works, both in this year's Royal Academy, are the clever and unaffectedly easy portrait of *Montague Robb, Esq.*, and a presentation portrait of Viscount Knutsford for the London Hospital.

Mr. Edmund Davis purchased for the Luxembourg, where his gift is now installed, a self-portrait by Oswald Birley, which was exhibited in London in 1913, an excellent mirror painting, in which we find the artist delighting in other of the æsthetic problems in which he takes interest; and besides the reflection of himself in a blue painting-overall there is some admirable still-life in the cleverly treated ornaments on the mantelpiece. Speaking of this brings me to a matter to which I should like to refer in conclusion. A few months ago THE STUDIO illustrated the beautiful portrait of the Countess of Crawford by Mr. William Orpen, and reference was made in the article accompanying it, to the very interesting work of Mr. Orpen in reviving so happily the representation of the sitter amid appropriate environment. Those who remember that admirable *tour-de-force*, Oswald Birley's *Interior at James Pryde's*, which after being exhibited at the Royal Academy last year is now being shown at the Royal Scottish Academy's exhibition and is here reproduced in colour, will recognise how skilfully he grapples with the difficulties of painting interiors. May we not suggest that the artist (when some day, as we hope he may, he takes up his painting again) should also make some excursions into this region of the portrait interior-piece, and combining his undoubted gifts in portraying men and women with his clever vision and technical ability in the painting of still-life, give us works which, satisfactory as portraits of individuals, yet afford a further hint, in their surroundings, of their lives, thus leaving a record of the period in which those lives are set?

ARTHUR REDDIE.

"MISS MABEL BEARDSLEY AS AN ELIZABETHAN PAGE." BY OSWALD BIRLEY

"THE GRANVILLE" OIL PAINTING BY W. W. RUSSELL

"PARIS, PAST AND PRESENT"

For the artist Paris has always had a peculiar fascination, attracting thousands of painters, etchers, and other lovers of the beautiful from all parts of the world. In spite of changes brought about by the natural development and evolution of civilisation, evidences of its glorious history and present greatness still abound on all sides. In view of the momentous crisis through which the French nation is passing, the Editor has deemed it an opportune moment to place before his readers a record of the architectural and topographical beauties of Paris, wherein will be reproduced water-colour drawings, pastels, etchings, &c., of its river, bridges, quaysides, churches, public buildings and monuments, old streets and ancient houses, by the many distinguished artists whose finest efforts have been inspired by the charm and romance of the French capital. Most of these works will be presented as full-page plates, some of them in colours. The volume, which will form the Special Autumn Number of THE STUDIO, is now in course of preparation, and will be ready for publication early in the coming Autumn.

THE NEW ENGLISH ART CLUB'S FIFTY-THIRD EXHIBITION.

To the exhibitions of the New English Art Club we always look for an assemblage of works accepted and hung with a certain catholicity of taste, and, speaking broadly, the pictures there to be seen, diverse in their manner of treatment and perhaps not always entirely congenial in outlook, at any rate furnish evidence of personal view-points in art, and of a striving after self-expression, in the main untrammelled by considerations which lie properly outside the scope of the painter and draughtsman.

We have noticed of late, however, in these exhibitions a certain sprinkling of works leading one to suppose that some of those whose pictures are accepted satisfy themselves with imitating, and that not invariably with complete success, the acceptable works of one or two of the established members of the New English. A case in point was furnished, at the exhibition now under discussion, by several examples of water-colour which, bearing considerable resemblance to the landscape drawings of that purist in the medium, Mr. A. W. Rich, proclaimed

"THE TOWN OF GRASSE" PEN DRAWING BY ALBERT ROTHENSTEIN

the contentedness of their authors merely to follow what is, unquestionably, a very able lead.

The Spring Exhibition at the Suffolk Street Galleries contained many works of interest, though there were, in fact, very few of really outstanding importance. Mr. Orpen sent nothing, and the absence of his work from the walls made one realise how much his always arresting and vivacious paintings have meant in these exhibitions.

Mr. Steer, however, was represented by several works, the most important of which, *Stormy Weather*, showed how wonderfully he had captured the aspect of nature and flung it with apparent carelessness, a trifle disdainfully even, but with amazing sincerity, upon the canvas. Another work of his, *Sketching*, a graceful study of a girl in a landscape setting, acknowledging a debt to the eighteenth century, and a delightful little water-colour, *A Deserted Quarry*, evoking a memory of Gainsborough, were among the best things the exhibition contained. Good landscapes were also contributed by Mr. Mark Fisher, in three luminous works, rather haphazard, however, in composition; Mr. C. J. Holmes, whose *Brick Cupolas* was an interesting example of his austere and intellectual art; and Mr. David Muirhead, whose delicate painting, *The Haven*, and a beautiful *Norfolk Village*, had the tender silvery quality of his work. In beauty of colour allied with decorativeness of composition Mr. Collins Baker's *Llyn Howett* was impressive and one of the best things we remember of his; and the fine *Sussex Downs* by Mr. H. Bellingham Smith, also a little water-colour *The Downs* by the same artist, were remarkable for their delicate harmony of colour and decorative arrangement of the composition.

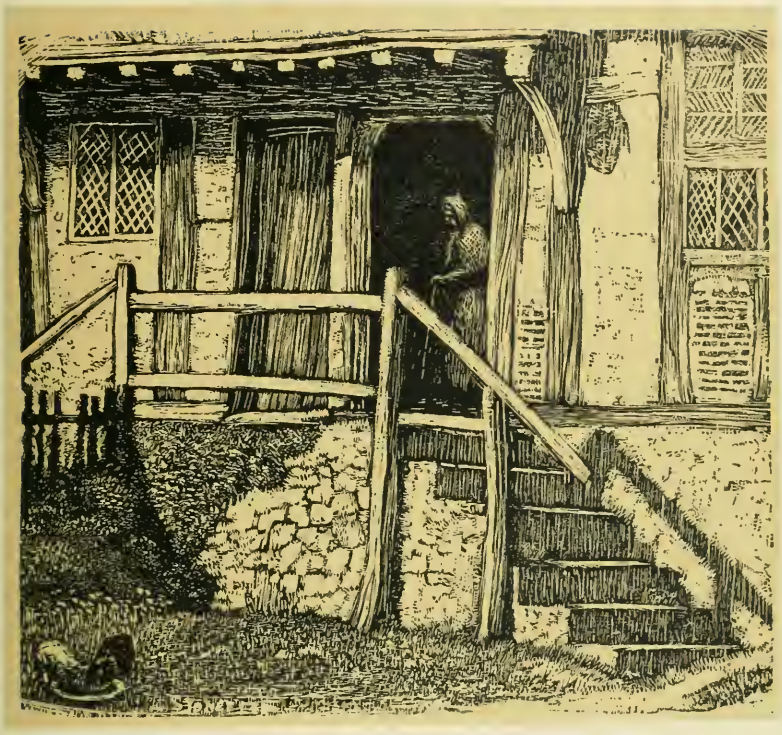
One of the finest pictures upon the walls of the large gallery was by Mr. W. W. Russell who exhibited, in *The Granville* here reproduced, a work superb in quality of paint, and in colour most attractive in its harmony of black and gold, enlivened by little touches of red in the plush seats of the music-hall. The gradation of light from the stage along the pilastered wall of the auditorium, and reflected by the faces of the audience in the stalls, intent upon the "turn" which, unseen by us, engrosses their attention, is all handled most effectively. *A Day by the Sea*, showing figures on the beach, was another pleasing work in more familiar vein, by Mr. Russell, who sent also a companion music-hall scene, *An Audience*, clever but slighter than his admirable *Granville*.

"ORPHANS." DECORATION FOR THE NEW ENTRANCE HALL OF MIDDLESEX HOSPITAL LONDON. BY CAYLEY ROBINSON

"CORFU HARBOUR" WATER-COLOUR BY DOUGLAS FOX PITT

Mr. Lucien Pissarro's work on this occasion hardly seemed as interesting as usual; and we derived most pleasure from a little drawing, in a mixture of water-colour and chalk, of *Farnham*. A pleasant, cool landscape, of which we have memories at last year's Royal Academy, was Mr. Bernhard Sickert's *The Parsonage Pond*; and, among other works to be remembered, were Miss Alice Fanner's bright and cheerful *Spring in Hyde Park*; *Goathland Moor*, a charming little picture showing an expanse of landscape with sunlight and cloud shadows on the hills, by Tom Roberts; a fresh luminous sketch *La Cale, Dinard*, by Miss Marjorie Brend; Mr. Alfred Hayward's atmospheric *In Wales*; Mr. Henry Rushbury's finely and carefully drawn *Red Barge*, making a happy contrast of colour with the spring green of fields around; an amusing scene in *An Italian Police Court* by Miss Tony Cyriax; Mr. Gerard Chowne's *The Sierra Nevada, Granada*; a clever water-colour *Dolce Aqua, Ventimiglia*, by Miss Vera Waddington; Miss Katharine Clausen's well composed *Group of Flowers*; *The Castle in the Air*, by Mrs. Edith Wheatley; and Miss Ruth Doggett's *Fitzroy Square*.

Portraits are never very numerous at the New English, and those seen there are always commendably free from that air of "look pleasant please," which is characteristic of so many modern examples of this class of work. Interesting was Mr. Francis Dodd's portrait of *The Dean of Balliol*, rather dryly painted, but with much character. Mr. McEvoy's largest contribution was the portrait of a little girl, *Virginia, daughter of Capt. Harry Graham*, which, while possessed of a certain charm, seemed somehow not quite happily composed. Other works of which one carried away a pleasant recollection were Professor Brown's sympathetically painted *An Octogenarian*; Mr. W. Rothenstein's *Eli the Thatcher*, with a rugged dignity of face a little out of tune with the rather "æsthetic" colouring of the clothes; and Mr. F. H. S. Shepherd's somewhat hard, though cleverly painted, *Family Group at Hagley*, in which the numerous portraits hanging upon the walls of the interior seemed to overshadow in interest the occupants of the room. A group of four heads *La Grandmère*, by the same artist contained some beautiful passages of colour. Two strongly marked portraits were those by Mr.



"COTTAGE ENTRANCE" FROM A WOOD ENGRAVING BY SYDNEY LEE, A.R.E.

(New English Art Club.)

"THE TWO BRIDGES" *(By permission of the Proprietors of "The Times")* BY NOEL ROOKE

W. J. Leech of *Professor H. Brougham Leech*, and the aggressively clever head of Mr. George Bernard Shaw which, catalogued simply as *Oil Painting*, was Mr. Augustus John's sole contribution to the exhibition. Mr. McEvoy showed also some of those pale rubbed-out water-colours in which at times he achieves such interesting quality and such subtle portraiture. In this respect his *Mrs. Odette Thornhill*, and *Major Spencer Edwards* are memorable.

Among artists who have turned their attention to mural decoration Mr. Cayley Robinson always arouses our admiration for the sincerity and the humanity and simplicity which, besides a trace of austerity, are characteristic of his work. His large painting *Orphans*, which we reproduce, was one of the outstanding features of the New English display. This work, forming one of a series of "Acts of Mercy" intended for the new entrance hall of the Middlesex Hospital, is an interesting example of decorative painting and a panel of much dignity and charm. Noteworthy is the contrast of the pale light of the waning day with the warm illumination of the lamp upon the table, around which are gathered the little girls in their blue uniforms. The classic dignity of pose of the women attending to the meal (particularly of the one who, in somewhat severely hanging dress, holds a baby on her arm) contrasts agreeably with the unaffected attitudes of the children, of the one who—most reprehensibly, no doubt—drinks with both elbows on the table, and those others coming down the winding stairs to join their companions at supper.

Mr. Maxwell Armfield showed one of a series of fresco paintings, "The Year's at the Spring," entitled *The Rathe Primrose*, which we hope to illustrate in a future number; and other works decorative in character were Mr. Joseph Southall's *The Sailing-Boats' Return*; Mr. C. M. Gere's beautiful tempera paintings, *Morning* and *Evening*, and his fine *Trenches of the Gods*.

Among the drawings, which are, almost invariably one of the most attractive features of the exhibitions of the New English Art Club, we illustrate *The Town of Grass*, a pen drawing in brown ink by

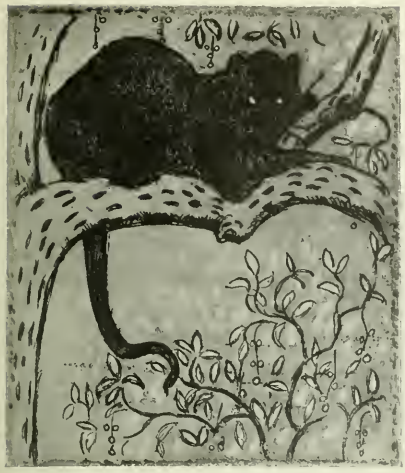
Mr. Albert Rothenstein; the little etching, *Black Jaguar*, by Mr. Orovida; and Mr. Douglas Fox Pitt's delightfully simple drawing, in charcoal and water-colour, of *Corfu Harbour*. The reproduction given of this, even though lacking the interest of the bright and expressive washes of flat colour of the original, shows well the admirable suggestion of solidity, of atmosphere and distance, which the artist succeeds in imparting, despite the decorative and economical methods he employs in his drawings. Apart from the works just mentioned, some of the finest examples to be seen were the masterly pencil drawings by Mr. Muirhead Bone, particularly *St. George's*, *Hanover Square*, *Selfridge's*, and the *Old Regency*, *Oxford Circus*—the two last heightened by a wash of colour which, while certainly adding something to the drawing, seemed to detract a little from the freshness and crispness of the pencil line. Two excellent wood-engravings were those we reproduce, Mr. Sydney Lee's *Cottage Entrance*, and Mr. Noel Rooke's *The Two Bridges*. The latter, admirable in composition, has in the original an additional charm imparted by the texture of the wood-block in the solid parts under the arches and in the tree on the right, but this quality cannot, of course, survive in a reproduction. Other things which must be mentioned as adding to the variety and interest of the exhibition were Mr. Francis Dodd's *Parma* and *Susan Resting*, both, we fancy, in dry-point; Mr. Bernard Meninsky's *Margaret—Chalk Drawing*; and works by Miss Sylvia Gosse, particularly a tinted pencil self-portrait, *Through the Looking-Glass*; Mr. Francis Sydney Unwin's fine sepia drawing, *Evening on the Arno*; several excellent water-colours by Mr. A. W. Rich, and examples of the art of Mr. Tonks, Mr. D. S. MacColl, and Mr. W. Shackleton.

THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION AND ITS MEANING. BY PROF. JIRO HARADA.

In wondrous splendour and mystic glory, here stands the "Jewel City." Here it poises by the blue mirror of the Golden Gate as if conscious of its manifold significance hidden under its domes and in its towers. Were it not for this deep significance, did it not unfold to man the noble sentiment and spiritual meaning which it contains, the Panama-Pacific International Exposition, even with the magnificence of its buildings, courts and sculpture, would have no right to exist. Nay, it were impossible to stand as it does to-day. The outer appearance should be but a manifestation of the spirit within.

Often have I stood on the Presidio Hills before the dawn, from the time when the sky over the Berkeley Hills began to glow, suggesting, as by

"AN OCTOGENARIAN" BY PROF. FREDERICK BROWN



"BLACK JAGUAR" ETCHING BY OROVIDA
(New English Art Club)

some mysterious power, the outlines of Tamapais, until the towers and domes of the "Jewel City" began to shape themselves out of vague nothing, even as by the creative genius that built them after reclaiming a swamp. When the sun is up, the myriads of jewels on the imposing tower sparkle, as do the dew-drops when the sun shines upon the green grass-carpet that borders the sombre cedar groves of Presidio. Even when everything is wrapped in mist, the golden dome of the Massachusetts Building gleams out of the veil, suggesting that here lies something precious to human hearts.

Many a night have I stood upon the hills and watched this great Exposition bathed in a wondrous flood of light. It is indeed inspiring. Gaze, if you will, upon that magnificent jewel-decked tower of glowing amber ever pointing to the sky, for an inspiration. Look at the reflection of the exquisite columns of masculine beauty on the lagoon by the Fine Art Palace, and think of its meaning. Watch the moving shadowy lights—music expressed in rainbow colours—through the colossal dome of the Palace of Horticulture, and try, if you will, to interpret it in the music of your heart. Lift your eyes to yonder figure on the top of the Column of Progress—to that Adventurous Bowman standing in the living light, clear and strong against the dark sky, with his eyes ever fixed toward the north, eager to find the result of his highest and best efforts. Look how the radiating shafts of light reach up to the ninth heaven of the universe. How inspiring is the sight of spiritual streamers connecting the "Jewel City" with the heights of heaven, showing the sacred kinship between the finite and infinite, between man and God!

As I gaze upon these buildings so artistically grouped, with their colour and sculptural adornment, a thought dawns upon me and grows in my mind. It is extremely suggestive, and I have come to believe that the same thought must have been guiding, consciously or unconsciously, the hands of those who built and adorned the Exposition. The thought may even be strange to the artists and architects themselves, but it must have been in them in some form or other. Or, perchance by some great invisible forces, in their mysterious yet customary way, the idea must have found an expression through man's work. Whatever may be the right interpretation, I cannot cast my eyes upon these buildings now without being struck by their remarkable resemblance to a huge wedding cake, profusely decorated. Can there be a more perfect model for a wedding cake than the magnificent Palace of Horticulture—a part of this group? And why should there not be a resemblance? It is but just that there should be such a likeness. The different Powers of the world are here to join in a feast celebrating the marriage of the Pacific and the Atlantic, the union of East and West.

The Orient and the Occident have taken the most important and serious step of their lives. The outcome of the new life, the life of the wedded couple, is to be watched with the greatest of interest. Their future is already suggested by the wonderful colour-scheme of this Exposition. The edifices, representing different architectural styles, each with its own individuality, its own national and racial characteristics, are brought to a harmonious unity by being placed closely together, combining and blending their different ingredients and colours. Differences in the shade or colour of the human eye and complexion are but a necessary part of the expression of the spiritual harmony of humanity. Therein lies the true significance of the colour-scheme of which this Exposition is justly proud. Failing to see this fact, the mere pleasing effect to the eye is but a shadow of shadows. If you lose sight of the fact that the true significance of all the splendours of the "Jewel City" is in the union of the East and the West, as symbolised by the completion of the Panama Canal, the solemnity and the sacredness of the purpose of this epoch-making enterprise are lost, for ever lost. Japan has brought her tribute to this happy and unique international function so well symbolised by the "Jewel City."

PANAMA-PACIFIC INTERNATIONAL EXPOSITION: AVENUE OF PROGRESS WITH THE PALACE OF VARIED INDUSTRIES AND PALACE OF MINES

PANAMA-PACIFIC INTERNATIONAL EXPOSITION
LAGOON AND PALACE OF EDUCATION

PANAMA-PACIFIC INTERNATIONAL EXPOSITION: COURT OF THE FOUR SEASONS, DESIGNED BY HENRY BACON, AND FOUNTAIN OF CERES, BY EVELYN BEATRICE LONGMAN

PANAMA-PACIFIC INTERNATIONAL EXPOSITION: THE PALACE OF HORTICULTURE ILLUMINATED AT NIGHT

PANAMA-PACIFIC INTERNATIONAL EXPOSITION: COURT OF PALMS, SHOWING ITALIAN TOWER AND PORTION OF COLONNADE OF PALACE OF EDUCATION

PANAMA-PACIFIC INTERNATIONAL EXPOSITION: ENTRANCE TO THE PALACE OF EDUCATION, FROM THE COURT OF PALMS

PANAMA-PACIFIC INTERNATIONAL EXPOSITION: ARCHES OF ENTRANCE TO THE COURT OF ABUNDANCE

PANAMA-PACIFIC INTERNATIONAL EXPOSITION: CHIEF ENTRANCE TO THE PALACE OF HORTICULTURE

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

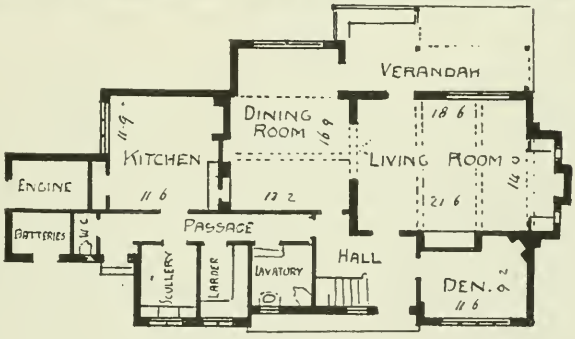
UNLIKE some of the Royal Gold Medallists of the Royal Institute of British Architecture, including Sir Ernest George and Mr. Reginald Blomfield, the recipient of the honour this year, Mr. Frank Darling, of Toronto, is not associated particularly with Domestic Architecture, though he has designed some notable private houses. His practice has lain rather in the sphere of banks, railway offices, hospitals, and University buildings. For many years his work has interested not only those who have seen it in reality, but those who have been able to assess its worth by means of reproductions. This is the first time that a Canadian architect has been selected for this distinction. Mr. Darling was born and bred in the Dominion, though he received some training in the offices of Sir Arthur Blomfield and G. E. Street. It was not possible for Mr. Darling to receive the Medal in person, and he was represented at the R.I.B.A. meeting in June by the High Commissioner for Canada. It is interesting to remember that the Royal Gold Medal was instituted for the encouragement of the junior members of the profession: there was a competition for it in 1846. The response, however, was not satisfactory, and Queen Victoria consented to an alteration in the arrangements. Since 1848, when Professor Cockerell received it, the distinction has been conferred annually on an eminent architect, or other suitable nominee, in various countries. Ruskin was one of those to refuse it (in 1874). Some years afterwards he said that had the honour been conferred upon him after he had written "The Stones of Venice," he would have gratefully and respectfully accepted it: "I now proudly refuse it."

A notable Past President and life-long supporter of the Institute died in June, namely, Mr. J. Macvicar Anderson. He was responsible for many of the best modern buildings in the City and elsewhere in London, and was also the architect for some large country houses. Dignity was always present in his work as in his life, and his fine personal qualities will be remembered for a long time. His portrait, painted by C. W. Furse, hangs at the Institute.

Economy in living, which we are recommended to observe, will be followed probably by attempts at economy in building. This is no new ideal, and innumerable houses exist to show that to be too sparing in first costs is false policy. Durability can be obtained by a little further expenditure, and liberality in essentials is always well repaid. While

FIREPLACE, CARVING AND PLASTER WORK AT SUMMERHILL COURT, KINGS WINFORD. DESIGNED BY I. A. SWAN, F.R.I.B.A.

THE MEAD, WRITTLE, ESSEX.
REGINALD A. RIX, A.R.I.B.A.,
ARCHITECT



every one knows of failures in construction through well-ntentioned parsimony, there is evidence also of success in building cheaply and substantially. For instance, "The Mead," Writtle, Essex, was designed by Mr. Reginald A. Rix, A.R.I.B.A., to secure a country house at the lowest possible cost, not only in original outlay but in upkeep. The outside walls are partly covered with smooth cement in its natural colour, and partly with hanging tiles. The roof-tiles are sand-faced and very dark. Simplicity is the keynote of the internal decoration. Woodwork is used freely, and the walls are finished with wall-cloth and simple distemper. The doors are plain boarded, and the ground floors have wood blocks or tiles. The house is so planned that nearly all the rooms face south-east to obtain the maximum of sun. It will be seen from the plan that a large living-room has been provided, and folding doors open from it to the dining-room. Both these apartments lead to the verandah, which is used for meals as often as possible. A feature of the house is the miniature gallery overlooking the hall. There are six bedrooms, dressing-room, bathroom, etc. Accommodation is provided for electric lighting plant. The building stands in three acres of land, part of which is taken up by a tennis-lawn, lily pond, rock garden, and other adjuncts which do not show in the illustrations. The conveyance revealed an interesting history, which, though short in details, covers a long period. The land originally belonged to the Pope of Rome, who sold it in the fourteenth century to William of Wykeham, and by him it was given to New College, Oxford, from whom it was purchased by Mr. Rix.

The detail of the morning room at Summerhill Court, Kingswinford (p. 196), shows the fireplace, which is built of Horton stone with a background

THE MEAD, WRITTLE, ESSEX — REGINALD A. RIX, A.R.I.B.A., ARCHITECT

of vitreous tiles in red and purple. The panelling rises to a height of seven feet six inches, and the plaster-work is relieved by patterns of vine, fruit, and roses. Over the fireplace is a decoration with a similar *motif*. A large bay window, with antique glass and coloured medallions, is a feature of the room. The whole of the cartoons and models for the carving, glass, and plaster are the work of the architect, Mr. James A. Swan, F.R.I.B.A., of Birmingham.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—A year has passed since the Great Powers of Europe entered on the most stupendous struggle which the world has ever witnessed, and the issue of which, so far as the ordinary mortals can judge, is still in doubt. The art historian of the future, however, looking back on this interval of time, fraught with such tragic events, will hardly fail to note the comparatively slight interruption of the normal course of affairs in this country. Twelve months ago the outlook in regard to art seemed very dark, and many of the fixtures for the autumn and early winter season were at once cancelled, but as time went on more hopeful feelings prevailed, and though there has been an almost inevitable falling off in the number of "one-man" shows the exhibitions of the leading societies have been held as usual this season in London and other centres, apart from the numerous special exhibitions which have been held in aid of war funds. And though no statistics are available as to the number of visitors to these exhibitions, there is reason to believe that in this respect also there has been no marked falling off.

Among the artistic events of the season which has now come to an end with the closing of the Academy, sculpture claims the chief place. First there was the magnificent addition to the art treasures of the nation represented by the sculptures of Auguste Rodin, whose gift has been and will always be deeply appreciated by art lovers in this country, where the great French sculptor's work has a host of admirers. And now within the last few weeks at the Victoria and Albert Museum, hard by the gallery where Rodin's masterpieces are displayed, we have had another remarkable manifestation of plastic art in the collection of works by Ivan Meštrović, the Serbo-Croatian sculptor, perhaps the greatest artist and, without doubt, the greatest sculptor that any Slavonic nation has yet produced. Hitherto his work has

been publicly exhibited chiefly in Vienna at the periodical exhibitions of the Secession, where, according to Mr. Seton-Watson's note prefixed to the catalogue of the collection at South Kensington, he held his first collective exhibition in 1910, though this is not quite accurate, as some two or years before that a collective exhibition of his work was held at Spalato, the capital of his native province of Dalmatia, where a few years earlier he had, after spending his boyhood as a shepherd, become apprenticed to a marble worker. Here again in the autumn of 1908, in company with other artists of the province, he made his appearance before his countrymen with a notable group of works in the first Dalmatian Art Exhibition which was noticed in these pages shortly afterwards (see THE STUDIO for March 1909, p. 162), which also is not mentioned in Mr. Seton-Watson's sketch of his career. But it was in the Serbian Pavilion at the great International Exhibition at Rome four years ago that the art of Meštrović, who was then barely thirty years of age, scored its greatest triumph, and, as remarked by Vittorio Pica in his comprehensive illustrated record of that exhibition ("L'Arte Mondiale a Roma nel 1911"), provided the public with *un frisson nouveau*, as Victor Hugo said of the young Baudelaire.

The collection of Meštrović's sculpture at South Kensington does not of course comprise the whole *œuvre* of the artist, but the works assembled there represent admirably the diversity of his talent—and as another Italian critic, Sgr. Mario Lago, has observed, the art of Meštrović is remarkable for its variety. Foremost among them are those monumental creations inspired by the tragic history of his race, and his passionate devotion to the cause which, in common with all the Southern Slavs, he has at heart—the resurrection of a race which for centuries has been, and still is to a large extent, under the domination of Turk, Teuton, or Magyar. Forbidding as some of these monumental figures are at first sight, one cannot fail to be impressed by the pathos which is expressed in them; and though in presence of these manifestations of "patriotic exaltation," one is conscious of very diverse influences affecting this sculptor's work—influences which it is not easy to reconcile with anything essentially Slavonic, and indeed when not archaic, rather suggest a Teutonic type of

"THE HORSES' WATERING PLACE, VIA APPIA" *(Fine Art Society)* BY COMMENDATORE ARISTIDE SARTORIO

artistic expression—the impression which the collection as a whole leaves on us is that of a quite extraordinary genius, and that if in some cases this genius expresses itself with a frankness to which we are unaccustomed, it is entirely sincere—that, in short, Ivan Meštrović, to quote the remark of one of the Italian critics just mentioned, is not only a great sculptor but also—and even more—a great poet.

The work of the Italian painter, Commendatore Aristide Sartorio, has been frequently referred to in the pages of this magazine during the past dozen years or more, and in our Special Number of Italian Peasant Art, published in 1913, two typical examples of his water colours of the Roman Campagna were reproduced in colours. This region the artist has explored and studied under its most diverse aspects, and it is, as Mr. Selwyn Brinton remarks in his preface to the catalogue of a collection of these pictures recently exhibited in the galleries of the Fine Art Society, "a theme of compelling interest, a land of magic whose romance has not yet been cheapened by modern conditions." The reproduction we give of *The Horses' Watering Place, Via Appia*, will give an idea of the artist's direct and forceful statement of the aspect of nature and the character of the district: this was one of the best among the seventy works exhibited, most of them executed in a mixture of pastel and tempera, and the original gave a wonderful impression of heat and sunlight. We much regret to gather from reports in the daily press that the artist, who on the outbreak of hostilities volunteered for service in an Italian cavalry regiment, has been taken prisoner by the Austrians.

Mr. Frank Beresford's portrait of Mme. Tamaki Miura, which we reproduce, is a capital presentment of the talented Japanese *prima donna* as she appeared recently in the rôle of Madama Butterfly in Puccini's popular opera at the London Opera House. Mr. Beresford knows Japan and the Japanese well, and he is, we believe, the first British artist to receive an award at the annual exhibition held under Government auspices in Tokyo.

The study in water-colour of the jovial knight of the *Merry Wives of Windsor*, and *King Henry IV*, of which, by the courtesy of Sir William Garth, we are enabled to give a reproduction in facsimile, was one of Mr. W. J. Wainwright's exhibits at the last Winter Exhibition of the Royal Society of Painters in Water Colours. The artist, who has been a full member of the Society since 1905, takes an active part, in his native town of Birmingham, as a member of the Royal Birmingham Society of Artists, to which he is also Professor of Painting. His presentation of *Honest Jack Falstaff* follows upon Shakesperean lines in making the bluff and amorous old toper a likeable scoundrel enough, despite his roistering proclivities; and the facial expression, the joviality and general *bonhomie* of the old reprobate, is admirably expressed. Almost we seem to hear him giving utterance to those characteristic sentiments: "If I had a thousand sons, the first human principle I would teach them should be—to forswear thin potations, and to addict themselves to sack."

"MME. TAMAKI MIURA" BY FRANK E. BERESFORD
(Royal Society of Portrait Painters)

HONEST JACK FALSTAFF FROM THE
WATER-COLOUR BY W. J. WAINWRIGHT, R.W.S.

On the Canvas
Sir William Garth

"THE GRAND DUKE NICHOLAS"
BY E. CARTER PRESTON
(Fine Art Society.—Photo, Malcolm Arbuthnot)

At the Fine Art Society's galleries Mr. E. Carter Preston, a Liverpool artist, has been showing a number of "Plychrome" models and statuettes, three of which we illustrate. Many of the press notices have quoted the word as "Polychrome," and polychrome these amusing little figurines unquestionably are; but in the word the artist creates to describe his productions, we get a hint of the method of construction of these models. He works with a saw only, and the figures are built up out of a number of slices which are fastened together. This engenders a certain facility in repeating the design. There is an architectural solidity about these little wood figures which invests them with a distinct dignity and forcefulness, and their rich colouring is reminiscent, somewhat, of the sumptuousness and Oriental splendour of the Bakst designs for the Russian ballet costumes. It was only at the outbreak of war that Mr. Preston, forsaking his easel, took up the designing of toys and models, and he has proved that in inventiveness, craftsmanship, and skill, British artists can hold their own in this field. Besides a number of toys and hair ornaments, the exhibition contained some excellent decorative pieces, such as the *Djin*, *Europa and the Bull*, and two dragons; various symbolic pieces, the best of which were *Heligoland*, with a golden British Lion at grips with the Prussian Eagle; and a majestic figure, "*Who is this that cometh from Edom*," fine both in colour and design. Amongst the studies in portraiture the best were *Joffre and the Gallic Cock*, *The Grand Duke Nicholas*, his lean alertness admirably expressed, and Mr. Asquith as a *Græco-Roman Orator*, "*Wait and See*," notable for the dexterous management of the richly-coloured toga and the expressive features;

"A GRÆCO-ROMAN ORATOR 'WAIT AND SEE'"
BY E. CARTER PRESTON
(Fine Art Society.—Photo, Malcolm Arbuthnot)

"JOFFRE AND THE GALLIC COCK" BY E. CARTER PRESTON
(Fine Art Society.—Photo, Malcolm Arbuthnot)

and amusing also was *The Rose of Lancaster*, in which Mr. Churchill, seated Britanniawise, has dropped his submarine-headed trident, to take up an emblem of his subsequent appointment.

The fine, and at the moment eminently appropriate, exhibition of Naval and Military Works of Art now being held at the Guildhall Art Gallery, has proved a great attraction. Here are to be seen a number of paintings of famous military exploits, among them many old favourites, lent by various private owners and Galleries, many coming from the National collections of France and from Belgian artists. In much painting of warlike scenes the interest of the subject, of course, far transcends the importance of the picture from a purely artistic point of view; but to-day, when our hearts are stirred with the knowledge of the magnificent deeds of our brave sailors and soldiers and those of our gallant Allies such an exhibition as this makes the strongest claim upon our interest, expressing, as in so many pictures we find expressed, the highest ideals of patriotism, self-sacrifice, and great-hearted devotion to duty. Some portraits of famous personages in the public eye at the moment are prominent features of the exhibition, such as Sargent's fine *Sir Ian Hamilton*; a richly-colouristic portrait of the *Czar* by V. Sieroff; Herkomer's portrait, dated 1890, of Earl Kitchener, and the same artist's *Lord Fisher*; *General Joffre*, painted by Henri Jacquier; *Sir David Beatty*, by Hugh G. Riviere; *Sir John French*, by J. St. Helier Lander: a painting by C. W. Furse of *Lord Charles Beresford*; László's *Rt. Hon. A. J. Balfour*; Lavery's *Rt. Hon. Winston Churchill*; Fiddes Watt's *Rt. Hon. H. H. Asquith*; and Logsdail's *Sir Edward Grey*. France has always counted among her artists a distinguished school of military painters, and the exhibition contains examples by, among others, Meissonier, J. L. Gérôme, A. de Neuville, E. Détaille, A. P. Roll, J. Berne Bellecœur, G. Jeanniot, and G. Hoffbauer. Among our own artists who have painted naval or military subjects, some of the best things are the works by Lady Butler, Robert Gibb, W. L. Wyllie, Norman Wilkinson, and Bernard Gribble, and we also remember with pleasure Bertram Priestman's *Launch of H.M.S. Thunderer*, and *The Wash of the Next Ahead*, by Arthur J. W. Burgess.

A Special Exhibition of the Royal Society of Painters in Water Colours, held during July with the worthy object of helping the Artists' General Benevolent Institution, contained many good and characteristic works by various of the members. Among the best things, to mention but a few of them, were Mr. Henry E. Crockett's *Pleasant Meadows*; four works by Mr. Albert Goodwin; some agreeable pastoral pictures by Mr. R. Thorne Waite; Mrs. Laura Knight's sunny *Cornstack*; beautiful studies in pencil by Mr. Sims for two of his well-known pictures; interesting works by Mr, Clausen; a fine *Bolton Abbey, Yorks*, by Mr. Lamorna Birch; Mr. Robert Little's *Lake of Como from "Pliny's Villa"*; wonderfully simplified but eloquent studies of pigeons, and a *Sketch in Majorca* by Mr. Edwin Alexander; and good works by the

President Mr. Alfred Parsons, Mr. Walter West, Mr. W. Eyre Walker, and others.

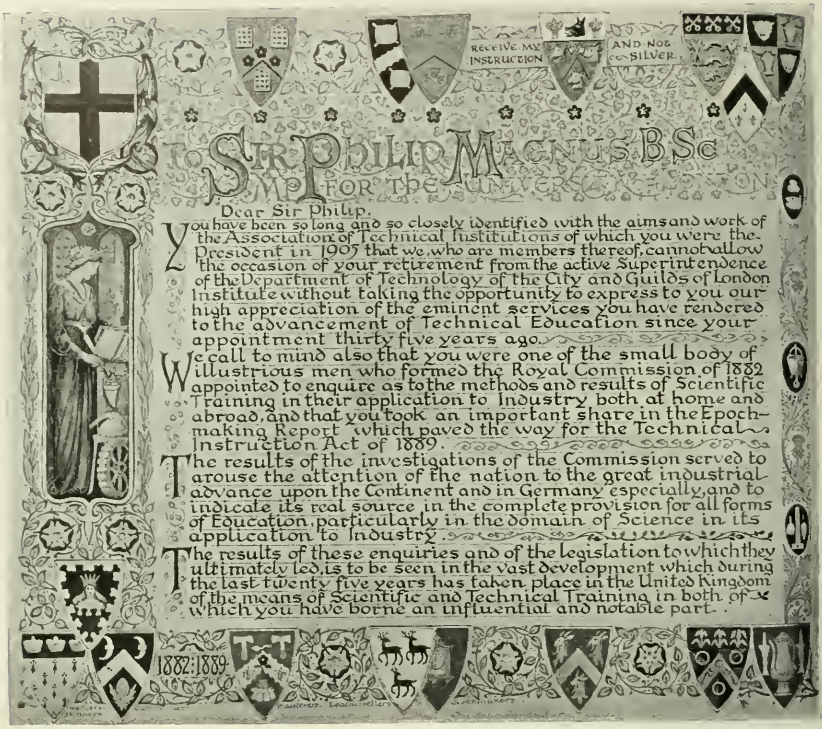
Few of the personages associated with the stage in our days have engaged the attention of artists so much as the talented Russian *danseuse*, Mme. Anna Pavlova. The statuette we reproduce has just been on view at the Royal Academy and is the work of Miss Lorna Adamson, who made her début as an exhibitor at Burlington House four years ago, when she was but sixteen. Miss Adamson is wholly self-taught as an artist, and has found great advantage from a sedulous cultivation of the memory, which has enabled her to dispense almost entirely with notes and sketches.

The Royal Society of Miniature Painters' Twentieth Annual Exhibition, at the Modern Gallery, contained a large number of works, many of which, aiming at nothing more than a mere coloured photograph effect, were disappointing. The best things in the exhibition were Miss Nellie Hepburn Edmund's *Helen, daughter of Lord Edward Cecil*, agreeable in composition, delicately painted, but with appropriate freedom in the handling of the dress; and Miss Mabel Edwards's two exhibits, of which *Muriel*, a girl in a violet-coloured early Victorian dress, was the more attractive. A satisfactory military miniature was that of *Major-Gen. E. S. Bulfin, C.V.O.*, by Victor Wyatt Burnand; works delicate in handling were contributed by Count Mario Grixoni, Dora Soutten (a well-drawn *Portrait*), Edith M. Hinchley (a clever study of an old woman), and Lydia Isabel Howorth. Some fine jewellery by Miss Kate M. Eadie, whose work is well known to our readers, and a case of medals by Mr. Cecil Thomas (now 2nd Lieut. in the 13th Middlesex), particularly an excellent one for the Hindhead Golf Club, were by no means the least interesting of the exhibits.

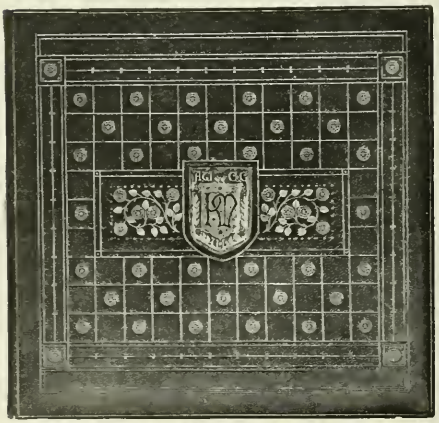
"ANNA PAVLOVA IN THE SWAN DANCE"
BY LORNA ADAMSON

To the majority of people the name of the Hon. John Collier is associated with those "problem" pictures with which, from time to time, he has titillated the palate of the lovers of drama in paint who go to Burlington House in search of a thrilling "picture of the year." Besides, however, his activities in portrait and figure painting, the artist depicts landscape, and a number of his studies were to be seen at the Leicester Galleries last month. Of these a clever picture of *Olives at Bordighera*, *Autumn at the Villa Serbelloni*, and two airy little seascapes, *Woolacombe Sands* and *The Beach at Saundersfoot*, were among the most interesting.

Mr. Edgar Wilson and Mr. D. Atherton Smith held in June last a joint exhibition of work at the Twenty-One Gallery, York Buildings, Adelphi, consisting of drawings and etchings by the former, and some attractive little sketches in oils by Mr. Atherton Smith, similar in technique to those we reproduced in colour at the beginning of last year. Ten of this artist's fresh and luminous impressions were included in this exhibition, several being scenes in Tunis and Algiers; but the most attractive were the two entitled *On a Canal Side, Venice*, a charming study of pink sails; and the little beach scene, sparkling with light, *Paris Plage*. Mr. Wilson's *Silenus*, the figure-head of a ship seen against a background of masts and cordage, and two excellent tinted drawings entitled *Locomotion*, showing, decoratively, the early days of the railroad, were among the best of his pen-and-ink drawings. His etchings included a second set of ten small etchings of London. There is a little stiffness in the composition of these small plates which is not disagreeable; and the etchings as


RECEIVE MY INSTRUCTION
AND NOT SILVER
TO SIR PHILIP MAGNUS B.Sc
M.P. FOR THE
Dear Sir Philip,
You have been so long and so closely identified with the aims and work of the Association of Technical Institutions of which you were the President in 1907 that we, who are members thereof, cannot allow the occasion of your retirement from the active Superintendence of the Department of Technology of the City and Guilds of London Institute without taking the opportunity to express to you our high appreciation of the eminent services you have rendered to the advancement of Technical Education since your appointment thirty five years ago.
We call to mind also that you were one of the small body of illustrious men who formed the Royal Commission of 1882 appointed to enquire as to the methods and results of Scientific Training in their application to Industry both at home and abroad, and that you took an important share in the Epoch-making Report which paved the way for the Technical Instruction Act of 1889.
The results of the investigations of the Commission served to arouse the attention of the nation to the great industrial advance upon the Continent and in Germany especially, and to indicate its real source in the complete provision for all forms of Education, particularly in the domain of Science in its application to Industry.
The results of these enquiries and of the legislation to which they ultimately led, is to be seen in the vast development which during the last twenty five years has taken place in the United Kingdom of the means of Scientific and Technical Training in both of which you have borne an influential and notable part.
1882:1889

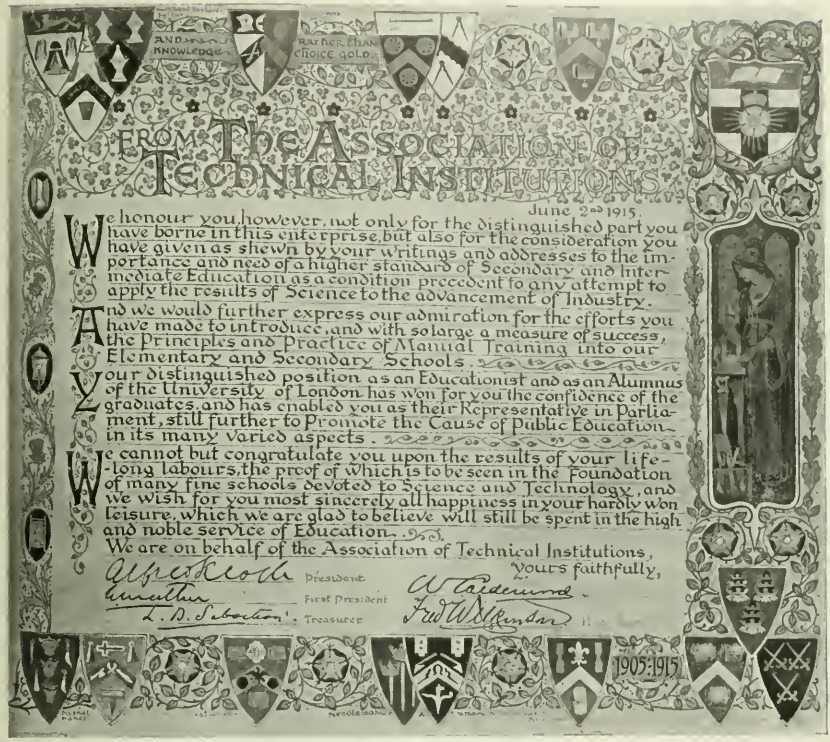
ILLUMINATED ADDRESS TO SIR PHILIP MAGNUS, M.P., FROM THE ASSOCIATION OF TECHNICAL INSTITUTIONS



MOROCCO COVER FOR ADDRESS. DESIGNED BY HENRY CADNESS, EXECUTED BY W. MENZIES, ENAMEL SHIELD BY MILDRED CADNESS

a whole (we would mention particularly *George Court*, *Adelphi*, *Backwater*, and *Charing Cross and Adelphi*), have a personal character both of design and handling.

MANCHESTER. — The eminent services rendered by Sir Philip Magnus to the cause of technical education in this country were recently signalised by the presentation to him of an illuminated address from the Association of Technical Institutions, by whom the preparation of the address was entrusted to Mr. Henry Cadness, Second Master of the Manchester Municipal School of Art in Cavendish Street, All Saints, and as the accompanying illustrations show, the work has been carried out in a manner worthy of the occasion. The design of the address


AND KNOWLEDGE
RATHER THAN CHOICE GOLD
FROM The ASSOCIATION OF TECHNICAL INSTITUTIONS
June 2nd 1915.
We honour you, however, not only for the distinguished part you have borne in this enterprise, but also for the consideration you have given as shewn by your writings and addresses to the importance and need of a higher standard of Secondary and Intermediate Education as a condition precedent to any attempt to apply the results of Science to the advancement of Industry.
And we would further express our admiration for the efforts you have made to introduce, and with so large a measure of success, the Principles and Practice of Manual Training into our Elementary and Secondary Schools.
Your distinguished position as an Educationist and as an Alumnus of the University of London has won for you the confidence of the graduates, and has enabled you as their Representative in Parliament, still further to Promote the Cause of Public Education in its many varied aspects.
We cannot but congratulate you upon the results of your life-long labours, the proof of which is to be seen in the Foundation of many fine schools devoted to Science and Technology, and we wish for you most sincerely all happiness in your hardly won leisure, which we are glad to believe will still be spent in the high and noble service of Education.
We are on behalf of the Association of Technical Institutions,
Yours faithfully,
President
First President
Treasurer
1905:1915

DESIGNED, ILLUMINATED AND LETTERED ON VELLUM BY HENRY CADNESS, OF MANCHESTER SCHOOL OF ART

itself and of its cover and bag is due to Mr. Cadness, and the illumination and lettering of the address and of the list of signatories appended to it were also his work. The address is on vellum, and the lettering is done in red and black, the borders of symbolic flowers and arms of the City, University, and Guild Companies of London being in gold and heraldic tinctures. The two figures are introduced as appropriately symbolising Science applied to Industry and Manual Training. The decorative features of the green morocco cover, which was executed by Mr. W. Menzies, instructor in binding at the Municipal School of Technology, are its inlays of blue, and the silver enamelled shield of turquoise and lapis blue with red and gold initials, the enamelling being the work of Miss Mildred Cadness. The bag with its

SILVER GREY VELVET BAG WITH SILK APPLIQUÉ EMBROIDERY SHIELDS AND STRAPS. DESIGNED BY HENRY CADNESS; EXECUTED BY E. LOUISE BRADBURY

embroidered shields and straps in heraldic colours was the work of Miss Louise Bradbury, who as well as Miss Cadness is associated with the School of Art.

PARIS.—To some artists in the Latin Quarter, evening is, under present conditions, perhaps the most trying time, though less so in these summer days when the time between sunset and dawn is so short. But to others it is the most wonderful time, for it is then that contrast in a vivid gown of recollection steals by your side and pictures again for you last year's spring and summer nights with their endless rows of glittering lights, illuminating the now dimmed boulevards. No more does one hear the strains of stringed instruments mingling with the café's glassy clatter and infectious laughter. The trees that times before looked green and gay in the brilliant lights, stand out shadowless amidst the gaunt structures, filling the mind with wistful and anomalous thoughts. Something strange or forgotten has revisited the city, and the expressionless rider on his white horse has been seen on her outskirts. Long ago the noisy traffic ceased, and only the lightning speed of some belated taxi, or the muffled rumble of a grey waggon of the Croix Rouge, and the purring and whirring of patrolling aeroplanes disturbs the sullen silence. But despite the indefinably sombre influences surrounding artists just now, art is not wholly stagnant, refining elements are hard at work, and the doors of almost forgotten realms of significant thought are being opened —realms in which art, emerging from the troubled dreams induced by decadent sleep, will find new life and the artist will awaken with "The grey earth of his brain aglow, and the red earth burning in his heart."

But apart from the wonderful, quiet beauty of the boulevards, artistic attractions in the Quarter have been somewhat rare of late. Perhaps the most notable of them was a little exhibition organised by some of the members of the St. George's Reading Room, at 6 rue Huyghens. Here one found amongst the exhibitors many noted names, though not all represented by notable canvases. That space, hanging and surroundings, were problems not easy to deal with, was at once evident by the general decorative arrangement. However, the present exhibition certainly contained the best collection of work that has yet been shown in these rooms; for which congratulations are due to the jury composed of Mlle. Olga de Boznanska,

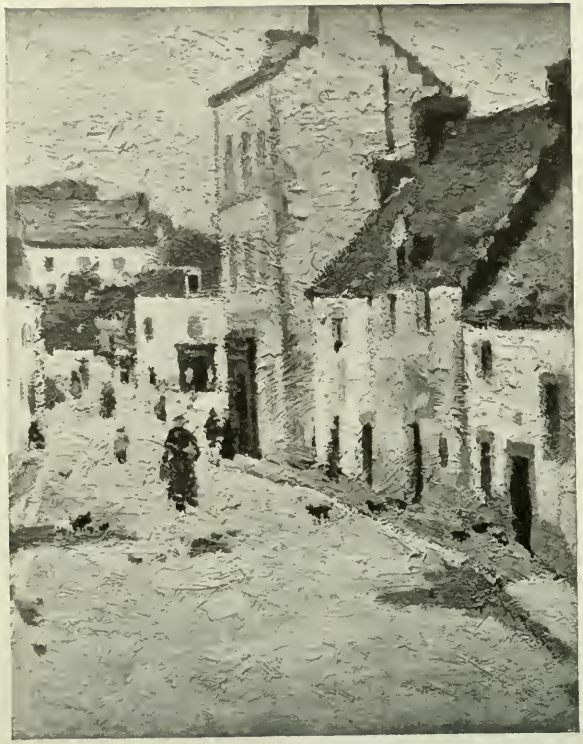
"FISHING SMACK, BRITTANY" BY HARRY B. LACHMAN

"THE END OF THE ROAD" BY HARRY B. LACHMAN

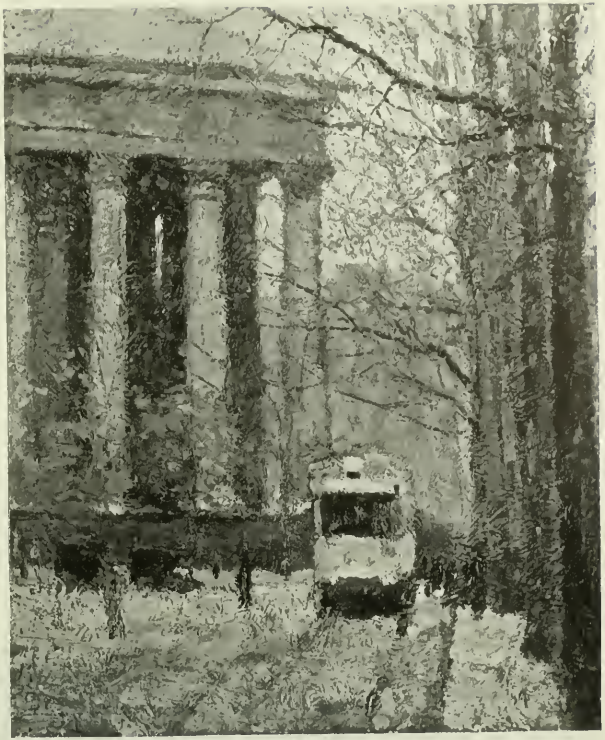
M. Louis Beloul, and M. Vignal. Amongst the work of especial interest no one could ignore the personal charm, as well as the technical accomplishment, of Mme. Amard Oberteuffer's *Fruit and Flowers*, and the *Notre Dame*; and *Les Tuileries: l'hiver* by George Oberteuffer. Then there were a number of delightful landscapes and village scenes by Harry B. Lachman, of whom more anon, and other outstanding exhibits which attracted me were Mlle. Violet Mège's *Mauresques au Cimetière*, Boleslas Buyko's *Vers la Victoire*, Mlle. Olga de Boznanska's *Portrait*, G. Temple Olmstead's *Le Boulevard*, the woodblock prints by Harry de Maine, Mlle. Cormier's *Étude de fleurs*, Fabius Lorensky's reminiscent *La Vanité*, a fascinating little head by the sculptor, George Conlon, decorative works in silver by Mlle. Edith Boddington and Mlle. S. Lilian Blaisdell, and some architectural studies by H. Bartle Cox.

Though artists of many nationalities are still to be met with when one moves about in the Quarter, the cosmopolitanism of the art world of Paris is naturally far from being so much in evidence as in pre-war days. The American colony, which of late years has become increasingly numerous, has been depleted very considerably, and several of its well-known representatives have left for home across the Atlantic.

Amongst those still remaining in Paris there are few more versatile than Harry B. Lachman. His little studio in the Rue Campagne-première is a veritable hive of art and industry, the varied results of which are to be seen in profusion there. Born in La Salle, Illinois, where art was esteemed principally as an aid to commercial enterprise, his early aspirations found few congenial influences. Paris was a long way off, and the road thither lay through lithographic designs and popular and sentimental illustrations. Given an ideal, however, and a determination to pursue it, I doubt if this is altogether a bad school to pass through; the demands of design, no matter how ordinary, more



"A STREET IN BRITTANY" BY HARRY B. LACHMAN



"THE MADELEINE, PARIS: WINTER" BY HARRY B. LACHMAN

often than not engender a fine sense of balance and arrangement, and it is Lachman's knowledge of these qualities in a painting that makes his own work extremely interesting. Coming to France some three years ago he struck out immediately for himself, with the little villages of Brittany, Spain, and Switzerland for his masters and schoolrooms. His *A Street in Brittany* and *Fishing Smack, Brittany*, are intimate examples of his work at that time. I feel, however, that it is as a painter of snow that this artist excels. His studies and paintings of snow-clad, low-lying villages and mountains are all remarkable for their colour, keen observation and design. *The End of the Road* and *The Madeleine, Paris—Winter*, two of his smaller canvases, show characteristically this phase of his art, which elicited by no means unfavourable criticism at the Exposition Internationale de Peintres de Neige, and is seen to advantage from time to time in the Salon of the Société Nationale des Beaux-Arts and the Salon d'Automne. But it is not alone in his work as a painter that Lachman expresses his talents; the making of model houses, villages, and toys occupies no small part of his time during the long winter evenings, and his embroidered cushions, with designs of quaint animals and landscapes, are not amongst the least fascinating examples of his versatility which one may enjoy in his studio, and which will be included in the first important exhibition of his collected work to be held in America during the autumn. E. A. T.

VENICE.—Though Trieste, which for long years has been under the domination of the House of Hapsburg, whose right to what is essentially an Italian city now awaits the decision of arms, cannot vie as an art centre with the larger cities of Italy, it can nevertheless boast of a very energetic group of young artists eager to redeem their native city from the reproach of being wholly absorbed in commerce and trade. Five years ago this group exhibited in a body at the ninth International Art Exhibition of the City of Venice, and created a favourable impression, the group consisting of Guido Marussig, examples of whose work have already appeared in this magazine and who was responsible for the decoration and arrangement of the room assigned to the group, Ugo Flumiani, Guido Grimani, Pietro Lucano, Arturo Rietti, Carlo Wostry, the sculptor Giovanni Mayer, and Glauco Cambon, whose picture of Trieste by night is here reproduced. Cambon though still quite a young man had already exhibited at Venice, and his work has made its appearance at other important art centres, such as Milan, Turin, Vienna, Munich, Berlin, as well as at the Permanente in Trieste. He is very versatile; and besides landscapes and numerous successful portraits of men and women, characterised by shrewd observation and energetic technique, he has executed a series of mural

"TRIESTE" BY GLAUCO CAMBON

panels for a private residence in Trieste which show a decided feeling for decoration, and he has also designed some attractive posters.

MONTREAL.—During the past few years the periodical exhibitions here of local paintings and sculpture have been chiefly interesting by reason of the evidence they have afforded of a marked movement towards the development of a distinctively Canadian art. The effort in this direction is, of course, still somewhat tentative, and speaking generally, must yet be regarded in its manifestations as crude, and only occasionally satisfying. But it is, at least, sincere and virile. The Spring Exhibition at the galleries of the Art Association of Montreal this year gave indication of further progress on these lines.

Compared with exhibitions of former years, the general average of the work shown on this occasion was meritorious, while in certain instances an exceptionally high standard was attained. Miss Laura Muntz, for example, who was represented by three large canvases, has never perhaps expressed herself so completely and so convincingly as in her *Mother and Child*, which was not only exquisitely tender in sentiment and feeling, but luminous in quality, and rich and harmonious in colour. Mr. A. Suzor-Coté showed also some most interesting works, well illustrating his quite remarkable versatility. They included a fine landscape, an interesting portrait of an Indian girl, *Onotaha*, and a nude, *Douleur*, painted with understanding and a just perception for form. Mr. Maurice Cullen's *Saw Mill*, a well-balanced composition, possessing fine tonal qualities, was quite characteristic of this artist at his best.

The President of the Royal Canadian Academy, Mr. Wm. Brymner, exhibited two marine studies of the Cape Breton coast, of which *Incoming Tide* was awarded a special prize; and special mention should be made of the very individual and typically Canadian paintings, so different, however, in treatment and intention, of Mr. A. Y. Jackson, who may properly be considered the leader of the new Canadian School, and Mr. Clarence A. Gagnon.

"ON THE CANAL" (*Montreal Art Association*) BY CHARLES W. SIMPSON, A.R.C.A.

"SUNNY SEPTEMBER" *(Montreal Art Association)* BY HELEN MCNICOL

Mr. Charles W. Simpson also showed a number of very pleasing canvases, of which, *On the Canal*, was distinguished, in particular by its subtlety of colour, and a certain vibrant quality.

Among the younger painters who were in evidence at the Spring exhibition, and whose recent works indicate increase in power and adequacy of expression, reference should be made especially to Mr. Arthur D. Rosaire, Miss Mabel H. May, Mrs. G. F. Greenwood, and Mr. O. Leduc. The last named, who is self-taught, is an artist of decided originality: and one of his pictures in oil at this exhibition, representing a fruit-laden branch of an apple tree in olive tones against a twilight sky, was greatly admired. Mr. R. S. Hewton, one of the most promising and talented of the younger men, and who, by the way, enlisted last winter for active service with the Second Canadian Contingent, showed seven landscapes in oil or water colour, all expressive and individual in character. Another Montreal artist of rapidly developing powers is Miss Helen McNicol, of whose work *Sunny September* is a typical example. H. M. L.

PHILADELPHIA.—The Art Club's twenty-first Annual Exhibition of Oil Paintings, held during the latter half of March, included one hundred and one works that sustained a creditable average of excellence, rather surprising in consideration of the fact that many important canvases have been absorbed by the Panama-Pacific Exposition, and that, moreover, this show followed almost immediately another just closed in the same gallery of the artist members' work. The Club's Gold Medal has been awarded to Mr. L. G. Seyffert for his portrait of *Miss Josephine Dodge*, a charming presentment of young American womanhood, and Mr. Charles S. Corson's landscape entitled *August Morning*, received Honourable Mention. Mr. Childe Hassam contributed a poetic conception with the title of

The Siren's Grotto, in which there was some capital painting of the nude. Miss Alice Schille's picture of ingenuous childhood styled *Paper Dolls*, had real human interest besides showing great technical skill in brush work. *Caroline at Six*, a portrait of his young daughter by Mr. Henry R. Rittenberg, brought out very successfully the character of his sitter. A boldly-brushed portrait of *William Taten Tilden, Esq.*, recently President of the Union League, by the same artist, had a place of honour on the wall. Mr. Leon Kroll sent a figure subject, evidently painted under the influence of modern Spanish masters and entitled *Laughing Girl*. Mr. Joseph Lewis Weyrich's sketchy canvas, *The Belgians' Flight*, good in tonal quality, and appealing in sentiment, represented a pathetic incident of the war in Flanders. Mr. E. W. Redfield exhibited two very good American landscapes, *Overlooking Center Bridge*, and *Winter*, both quite characteristic. Miss Mary Butler showed some very real-looking studies, *The Hills of Arran*, and Mr. Harry R. Poore under the title of *Drawing Cover*, a beautiful autumnal landscape animated by the scarlet coats of mounted huntsmen, and the mottled brown and white of a pack of hounds. Mr. Howard Giles was the painter of a canvas radiant with vibrating colour, showing the figure of a young girl strolling in *The Sunlit Path*. Mr. Louis Kronberg sounded a note of refined sentiment in his figure of a graceful ballet girl whose grandmother gives the final touches to her costume of filmy gauze. Mr. Paul King, in *Hauling Logs*, showed what one seldom sees these days, at least in America, some admirable painting of animals. E. C.

REVIEWS AND NOTICES.

Lithography and Lithographers. Some Chapters in the History of the Art by Elizabeth Robins Pennell, together with descriptions and technical explanations of modern artistic methods by Joseph Pennell, President of the Senefelder Club. (London: T. Fisher Unwin.) 10*s.* 6*d.* net.—There is no more enthusiastic champion of the claims of lithography as a medium of artistic expression than Mr. Pennell, to whose tireless efforts and example is largely due the increasing respect which those claims have earned among artists

"THE SAW MILL" *(Montreal Art Association.—See p. 212)* BY MAURICE CULLEN, R.C.A.

during recent years. His knowledge of all the varied phases of the art since the discovery of the process by Senefelder in the closing years of the eighteenth century, is so complete that it is difficult to point to any one more competent than he to treat of the subject. On its historical side he has had an able collaborator in his wife, who, in her chapters on the history of the art from Senefelder to the present day, has overlooked

"PAPER DOLLS" BY ALICE SCHILLE

scarcely any of the numerous band of distinguished artists who have successfully demonstrated the potency of lithography as a vehicle for expressing their conceptions; the only name that we miss in glancing over the long list being that of Mr. H. H. La Thangue, R.A. And then on the technical side Mr. Pennell himself has much to say about a variety of details which will be of great service to the student, such as the kind of stone

"WINTER" *(Philadelphia Art Club)* BY E. W. REDFIELD

best suited for the process, and the different sorts of metals that may be employed; the preparation of these materials: lithographic chalks, inks, and acids and their manipulation; the instruments and utensils necessary—remarkably few are absolutely necessary; transfer and printing papers, presses and printing, and so forth; and there is a special chapter on colour lithography. It is this combination of historical and technical information that gives the volume its unique value, and we can predict with confidence that it will have a great success, the more so as in the matter of illustration the authors have been particularly lavish.

The Art and Genius of Tintoret. By E. P. B. Osmaston. (London: G. Bell and Sons, Ltd.) 2 vols. £3 3*s.* net.—Mr. Osmaston's book was much demanded. It is a curious fact that Tintoret's genius always has seemed to stand in the shadow of greater names. Or is it that he had not genius—is it that we are always conscious in his intricate and inventive compositions of their machinery, the very element which the purest form of artistic inspiration always has the power to conceal? That would not be Mr. Osmaston's solution; he rather claims for Tintoret in this book the place that has been denied him with the greater names in the world. Though the author is not one who leaves the *minutiæ* of scientific criticism on one side, he freshens his book with some original thought, and pays a tribute to Ruskin, who, by the way, always considered himself the discoverer of Tintoret even while challenging him. A lengthy appendix is given over to a dispute with the nineteenth-century critic as to his theory of a relationship between moral feeling and colour. We do not support Mr. Osmaston in advancing reasons against Ruskin's theory. It is not to be met by reason. Ruskin was in this matter a mystic, and in spite of the examples instanced by Mr. Osmaston against the theory we still feel the connection between state of mind and colour which Ruskin tried to establish. Perhaps the difficulty in obtaining for Tintoret the full measure of recognition due to him rests with the fact that religious subjects frequently engaged him, in which he does not exhibit complete sympathy with the text. In composition alone his invention is always tamed in such subjects when they are compared with his historical and mythical pictures. It is in the more legendary character of the Old Testament subjects that he is most impressive as a religious painter. Tintoret possessed an almost overpowering sense of material beauty; he hardly stands below any master in this possession. Mr. Osmaston is inspired by this fact in connection with his art, and his two volumes, packed with carefully selected illustration, and step by step studying each phase of the master's career, will go perhaps further than any preceding work in advancing the claims of its subject to a deeper consideration than has yet been accorded him.

The price of the portfolio of reproductions published by the Birmingham Art Gallery and recently noticed by us is 2*s.* 6*d.*, not one shilling as stated.

PORTRAIT OF MISS JOSEPHINE DODGE BY LEOPOLD SEYFFERT

(Philadelphia Art Club.—See p. 213)

BRITISH ARTISTS SERVING WITH THE FORCES: THIRD LIST

Albany, G. A., 28th Bn. London Regt. (Artists Rifles)
Ambler, C., 28th Bn. London Regt. (Artists Rifles)
Armitage, B., The Duke of Cambridge's Own (Middlesex Regt.)
Arnold, R. W., 28th Bn. London Regt. (Artists Rifles)
Ashenden, E. J., 28th Bn. London Regt. (Artists Rifles)
Baleman, J., 28th Bn. London Regt. (Artists Rifles)
Baldwin, J., Royal Field Artillery
Baxter, T., Royal Naval Air Service, Anti-Aircraft
Beeton, Alan, University & Public Schools Bn. Royal Fusiliers
Belton, J., Royal Fusiliers (City of London Regt.)
Benfield, F., 4th Company Royal Engineers
Bennett, W. B., 28th Bn. London Regt. (Artists Rifles)
Benslyn, W. J., Sapper, Royal Engineers
Benson, G. C., Australian Expedy. Force, Victoria
Bentley, Alfred, 28th Bn. London Regt. (Artists Rifles)
Benwell, F. C., 28th Bn. London Regt. (Artists Rifles)
Bessant, T., 28th Bn. London Regt. (Artists Rifles)
Bevan, C. R. G., 28th Bn. London Regt. (Artists Rifles)
Bishop, P. B., 28th Bn. London Regt. (Artists Rifles)
Blaskki, Evergood, Royal Army Medical Corps
Blunt, J., Royal Fusiliers (City of London Regt.)
Bowcher, Frank, 28th Bn. London Regt. (Artists Rifles)
Brophy, C. J., 28th Bn. London Regt. (Artists Rifles)
Browne, H. N., 28th Bn. London Regt. (Artists Rifles)
Buckley, H. Royal Fusiliers (City of London Regt.)
Burridge, G. J., Royal Garrison Artillery
Byles, W. T., 28th Bn. London Regt. (Artists Rifles)
Clark, Cosmo, 2nd Lt. 7th Bn. Rifle Brig. (Prince Consort's Own)
Clark, P. L., 28th Bn. London Regt. (Artists Rifles)
Coates, George, Royal Army Medical Corps
Collins, W. W., Royal Naval Air Service, H.M.S. "Marrica."
Colville, Geo., Australian Expedy. Force, Victoria
Cooper, A., 28th Bn. London Regt. (Artists Rifles)
Cooper, C. Austin, Royal Highlanders of Canada
Corser, P., Australian Expedy. Force, Victoria
Craft, Percy R., Royal Army Medical Corps
Crichton, Alex., Royal Army Medical Corps.
Crozier, F. R., Australian Expedy. Force, Victoria
Culver, F., The East Surrey Regt.
Daunton, D. N., Royal Engineers
Davidson, A., Royal Engineers
Denham, G. P., 2nd Lieut. Argyll and Sutherland Highlanders
Dobson, F. O., 28th Bn. London Regt. (Artists Rifles)
Douglas, Sholto Johnstone, Lieut.-Commander, R.N.
Driver, F., Royal Army Medical Corps
Dunkerton, E. L. H., 28th Bn. London Regt. (Artists Rifles)
East, T., Connaught Rangers
Ellis, F. V., Royal Field Artillery
Essenhigh, E. C., 2nd Lieut. Manchester Regt.
Fagan, W. B., Royal Army Medical Corps
Faulkner, H. B., 14th Bn. London Regt. (London Scottish)
Fehr, F. C., 28th Bn. London Regt. (Artists Rifles)
Fielden, R. H., 2nd Lieut., 131st Batty., Royal Field Artillery
Fripp, P., 2nd L., 4th Bn. Queen's (Royal West Surrey Regt.)
Fry, H. Windsor, 24th Bn. (2nd Sportsman's) Royal Fusiliers
Fulwood, A. H., Royal Army Medical Corps
Gascoyne, George, 2nd Lieut., South Western Brigade Bn.
Gibbons, Hy., Canadian Contingent
Gooding, H. E., 28th Bn. London Regt. (Artists Rifles)
Goodman, R. M., 28th Bn. London Regt. (Artists Rifles)
Gotto, Basil, Staff Sergt. Instructor, School of Musketry, Bisley
Grant, J. A., Royal Army Medical Corps
Harrison, B., Duke of Cambridge's Own (Middlesex Regt.)
Hendrie, N., Duke of Cambridge's Own (Middlesex Regt.)
Herman, C. W., The East Yorkshire Regt.
Herrmann, E. R., 28th Bn. London Regt. (Artists Rifles)
Hewton, R. S., 2nd Canadian Contingent
Hickinson, W. T., 2nd Co. of London (Westminster Dragoons)
Hillier, H., Royal Naval Air Service, Anti-Aircraft
Hogg, H. A., 13th Bn. Middlesex Regt.
Holland-Young, L. J., 4th Bn. Prince Albert's (Somerset L.I.)
Holmes, F., 28th Bn. London Regt. (Artists Rifles)
Hudson, W. K., 2nd Lieut. 10th Bn. Royal Warwickshire Regt.
James, W. H., 28th Bn. London Regt. (Artists Rifles)
Jenkin, T. E., Cpl., 6th Bn. London Regt.
Jones, F. W., Royal Warwickshire Regt
Jones, W. E. G., 16th Bn. London Regt. (Queen's Westminsters)
Keast, H., 28th Bn. London Regt (Artists Rifles)
Kenward, V., Queen's Own (Royal West Kent Regt.)
Kling, G., Queen's Own (Royal West Kent Regt.)
Kydd, N. S., 2nd Lieut. Royal Field Artillery
Kydd, B. H., 20th Ammunition Brigade
Laidler, T., Cameron Highlanders
Lawrence, A. K., Cameron Highlanders
Leigh, Conrad, Royal Sussex Regt.
Lewis, Tobias, Royal Sussex Regt.
Lister, J. H., Royal Sussex Regt.
Luard, L. D., Royal Sussex Regt.
McCormick, H., 28th Bn. London Regt. (Artists Rifles)
MacDonald, J. S., Australian Expedy. Force, Victoria
MacElwee, H. K., Inns of Court O.T.C.
MacMillan, W., 28th Bn. London Regt (Artists Rifles)
Meere, M. C., 16th Bn. London Regt. (Queen's Westminsters)
Mercer, E. S., Royal Naval Air Service
Meo, J., 28th Bn. London Regt. (Artists Rifles)
Montgomery, Mont., Australian Expedy. Force, Victoria
Morley, C., Capt., 2nd Manchester Regt.
Morris, C. N. Royal Fusiliers (City of London Regt.)
Morris, L. A., Royal Fusiliers (City of London Regt.)
Mosse, P. S., 2nd Lieut., King's Own (Royal Lancaster Regt.)
Mulock, F. C., Royal Army Medical Corps
Mundy, A., Royal Engineers
Murphy, H., Royal Engineers
Murphy, T., 28th Bn. London Regt. (Artists Rifles)
Niblett, R., Royal Engineers
Nightingale, C. T., 28th Bn. London Regt (Artists Rifles)
Noonan, F., Australian Expedy. Force, Victoria
Northend, W. F., Royal Army Medical Corps
Osborne, W., 5th Bn. Devonshire Regt.
Parslow, A. J., 28th Bn. London Regt. (Artists Rifles)
Paterson, Hector, Australian Expedy. Force
Pattison, E. E. L., 28th Bn. London Regt. (Artists Rifles)
Paul, A., Lce.-Cpl., Royal Fusiliers (City of London Regt.)
Paul, G., Lce.-Cpl., Royal Army Medical Corps
Pearson, R. O., 2nd Lieut., 28th Bn. London Regt. (Artists)
Penny, W. N., 28th Bn. London Regt. (Artists Rifles)
Petty, E., Royal Engineers
Pirie, G., Royal Army Medical Corps
Pite, R. W., Sapper, Royal Engineers
Quirk, D., 3rd Bn. Duke of Cornwall's Light Infantry
Randall, H. J., Royal Army Medical Corps
Robbins, E., Royal Army Medical Corps
Roberts, Tom, Royal Army Medical Corps
Rushbrook, A., Middlesex Bn. Cyclist Corps
Sansom, A., Royal Army Medical Corps
Schwaben, C., 13th Kensington Bn. London Regt.
Scott, J. B., Capt. and Adj., Rifle Brigade
Shackleton, F. S., Duke of Wellington's (West Riding Regt.)
Shaw, D. K., 2nd Lieut., 13th Bn. Northumberland Fusiliers
Simpson, A. J., 14th Bn. London Regt. (London Scottish)
Smart, R. B. 28th Bn. London Regt. (Artists Rifles)
Smith, M., 28th Bn. London Regt. (Artists Rifles)
Sommers, J., Australian Expedy. Force, Queensland
Spencer, H. M., Sergt., Queen's Own (R. West Kent Regt.)
Stanton, H. E., Royal Fusiliers (City of London Regt.)
Stenholm, C., University of London Officers' Training Corps
Stevenson, A., Royal Engineers
Stonn, W. G., 28th Bn. London Regt. (Artists Rifles)
Stott, W., Royal Army Medical Corps
Streeton, Arthur, Royal Army Medical Corps
Suggate, W. A., 28th Bn. London Regt. (Artists Rifles)
Sully, R., 13th (Kensington) Bn. London Regt.
Sutcliffe, A. K., 14th Bn. London Regt. (London Scottish)
Sykes, G., Army Service Corps
Taylor, F., Royal Engineers
Teago, C. D., 2nd Lieut., Queen's (Royal West Surrey Regt.)
Thomas, Cecil, 2nd Lieut., 13th Middlesex
Thompson, G. K., 28th Bn. London Regt. (Artists Rifles)
Thompson, M., Sergt. Instructor of Musketry
Thorpe, J. H., 28th Bn. London Regt. (Artists Rifles)
Tracy, C. D., Capt. 10th Bn. King's Own (R. Lancaster Regt.)
Travers, F., 2nd Lt., 7th Bn. Queen's (Royal W. Surrey Regt.)
Tresilian, C. S., City of London Rifles
Trier, Hans, 28th Bn. London Regt (Artists Rifles)
Vickers, J. S., Royal Fusiliers (City of London Regt.)
Walter, F., Royal Army Medical Corps
Warren, W. H., 18th Bn. London Regt. (London Irish Rifles)
Watt, B., Royal Engineers
Webb, C., 28th Bn. London Regt (Artists Rifles)
Wheeler, Chas., Kentish Fusiliers
White, Cyril L., Australian Expedy. Force, Victoria
Wieland, E. T., 28th Bn. London Regt. (Artists Rifles)
Wilcoxson, F. J., Royal Army Medical Corps
Winter, G., Duke of Cambridge's Own (Middlesex Regt.)
Wood, F. Derwent, Royal Army Medical Corps
Wooster, C. D. H., Lieut. 6th Bn. Queen's (R. W. Surrey Regt.)
Wrightman, W. E., Lce.-Cpl., Motor Machine Gun Service
Yates, F., Royal Field Artillery

THE LAY FIGURE: ON ART AND THE NATIONAL SPIRIT.

"HAVE we a prophet amongst us?" asked the Art Critic. "Is there any one who can foretell what the future of art will be, and what are to be its developments in years to come?"

"Speculations about the future are rather unprofitable," said the Man with the Red Tie; and the prophet's rôle is always a thankless one. Why trouble about what may be?"

"Because there is a certain fascination in what you call speculation," returned the Critic; "and because it is a natural instinct to wonder what will be the future consequences of present-day happenings. We all of us like to imagine that we have the gift of prophecy."

"It needs no prophet to foretell the future of European art," broke in the Plain Man. "Art is dying—beyond hope of recovery. War has killed it."

"Why should war kill art?" questioned the Critic. "Is peace a necessity for its existence?"

"Of course it is," replied the Plain Man. "Art is a luxury and a product of peaceful and luxurious times. Its purpose is only to amuse; and necessarily it disappears when people are faced with the serious facts of life and have neither money to spend on luxuries nor time to give to amusement."

"So, as Europe is at war European art disappears," commented the Man with the Red Tie; "and we need not worry ourselves any more about it, present or future; is that your argument?"

"That about sums it up," agreed the Plain Man. "We have had a long spell of peace and we have been pretty prosperous for a great many years, so art has had a very good innings, and we have wasted a good deal of time and money on it. For the future we shall have to do without it; it goes the way of most of our other luxuries."

"There speaks the practical, common-sense man who is not afflicted with imagination," laughed the Man with the Red Tie. "To him art seems to be a luxury or an amusement because he has never felt the need of it. That it can be counted among the necessities of human life has never occurred to him."

"Art a necessity! What nonsense!" cried the Plain Man. "How can it be a necessity?"

"Because it is needed for the effective expression of human ideas," answered the Critic. "Because art is the medium through which the thoughts and feelings of the human race are best made manifest. By a nation's art the national spirit is most plainly declared, and the level of that nation's intelligence is most clearly established. The nation that has no art is, like the man who has no artistic sense, undeveloped both mentally and spiritually."

"But if it was all that, it would flourish just as much in war as in peace," protested the Plain Man. "Nothing would kill it. But look at facts. Who is thinking about art now? I tell you it is dead."

"You mean that you are not thinking about it," said the Man with the Red Tie. "But have you ever given it a thought except in your spare moments? Have you ever regarded it as part of your life? To you it has only been an amusement, and you say it is dead simply because you have no time just now for amusing yourself."

"Yes, the people who say that art is dead are those who have never realised that it is alive," agreed the Critic. "War cannot kill art unless it kills first the spirit of the nation by which that art was produced. Look at countries like Poland, Bohemia, and Serbia; is their art dead?"

"Then if art cannot be killed why are you worrying about its future?" asked the Plain Man. "It will go on just the same whether there is war or peace."

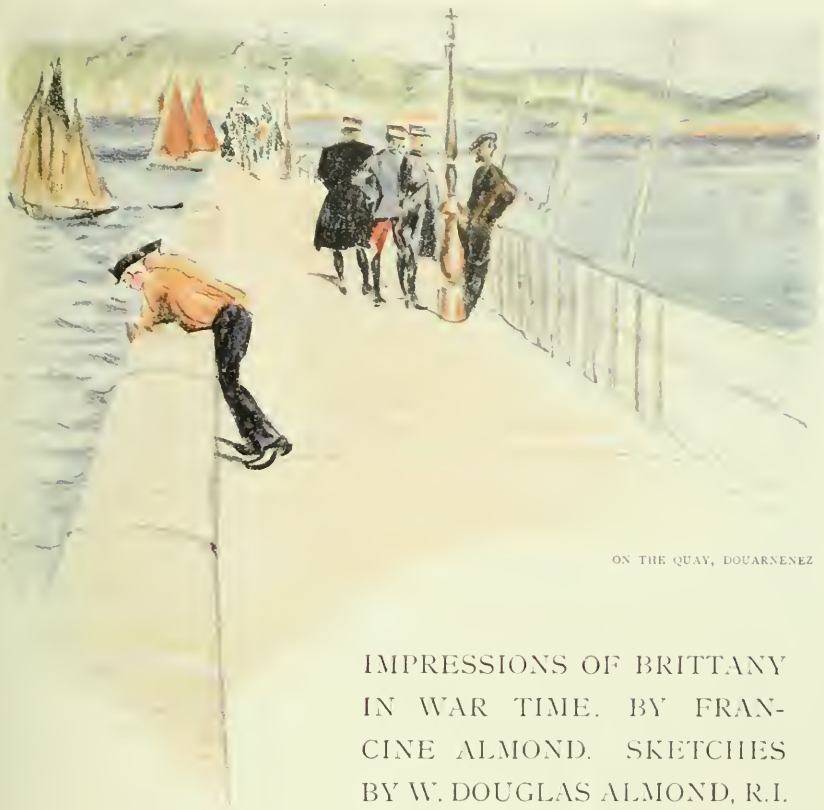
"No, there you are wrong," cried the Critic. "If war changes the national spirit it will change too the art of the nation. If war makes us less frivolous, less luxurious, and less careless, if, as I believe it will, it strengthens our character and leads us to think more seriously, our art will become stronger and greater, finer in spirit and more noble in its aims. Art will shed the frivolities and affectations which have grown upon it in times of peace, just as the nation will throw off its peace-produced slackness and love of ease. But exactly what will be the nature of the change it is not easy to forecast at this moment—that is why I want a prophet who can see into the future."

"Reason out the future by the analogy of the past," suggested the Man with the Red Tie. "The nations you have just quoted provide you with sufficiently striking instances."

"Yes, they prove that even when, as a consequence of war, adversity overtakes a nation art is potent to keep alive the national spirit, and is often a bond of union between peoples of the same race," agreed the Critic. "In Poland, after many years of dismemberment the national spirit survives and is eloquently expressed in the works of her artists. Among the Czechs of Bohemia and Moravia and their near relations, the Serbo-Croats, art is of paramount importance as a means of expressing national aspirations. War, I say, does not kill art."

THE LAY FIGURE.

"WASHING FOR THE SOLDIERS, DOUARNENEZ." FROM A SKETCH IN COLOURED CHALKS BY W. DOUGLAS ALMOND, R.I.



ON THE QUAY, DOUARNENEZ

IMPRESSIONS OF BRITTANY IN WAR TIME. BY FRANCINE ALMOND. SKETCHES BY W. DOUGLAS ALMOND, R.I.

PEACEFUL Brittany! That part of France so beloved by artists for its primitive simplicity, its days of dazzling sunshine when shadows are as purple as those of the Midi, its days of mists and rain when sun-baked colour glows with a luscious softness through its bath of delicious moisture. Brittany, with its note of black that always comes "just right"—the note that gives such surprising value to the tawny yellows, brilliant blues, and gorgeous reds and purples. Brittany, the happy resting-place of Americans who know their Europe, and of Great Britons who love their little Brittany.

And you who love it, are you still thinking of it as Peaceful Brittany? Come, then, and see it in war time, see it warm with pulsating life and movement; see it more gorgeous still with its added colour of thousands and tens of thousands of soldiers. Scarlet and blue soldiers drilling for war, in open spaces where peace used to reign. Sappers in fatigue uniforms of cotton that once was blue and now, by repeated washings and sun kissings, runs a riotous gamut of hydrangea tones, from deepest purple to mauvish pink. Sappers quite unconscious of their colour value as, with spades over their shoulders that catch the glinting sunshine, they swing along in hundreds, bent upon experimental trench-digging. Soldiers marching and manœuvring and dancing around in bayonet practice. The air filled with the rattle of musketry, the tramp, tramp, tramp of moving battalions, and ever and anon the bugle call! "Poilus" everywhere, energetic, alert, indulging in *blague* as they peel potatoes for the evening meal outside the

temporary casernes. Poilus encircling lavoirs where they hammer and punch and pound their personal belongings in imitation—and a good one too—of the energetic Breton blanchisseuses. They seem to wash everything they possess, in a perfect frenzy of cleanliness, decorating the surrounding bushes with every imaginable article of wearing apparel, from scarlet cloth trousers to variegated socks. And this is now "Peaceful Brittany."

Quimper teems with military life. Smart staff officers take their coffee on the terrasse of the Hôtel de l'Epée where, on the walls of the big dining-room, Lemordant's paintings of Bigouden life used to be the loadstone of tourists. But there are no tourists now—I almost selfishly wrote "Thank heaven"—and, indeed, one cannot help feeling that France is more French than it has been for a long, long time and France undiluted by tourists is a new country.

QUIMPERLÉ

Little Pont Aven, la coquette de Finistère, is positively in the sulks because Concarneau has been favoured with soldiers and she has not. Indeed, the rivalry that exists among the different villages as to which shall have the greatest number of "Piou-Pious" to house and look after would be ludicrous if it were not so sad.

Throughout the department of Finistère the peasant women by common consent have adopted universal mourning. One no longer sees gay cap ribbons or coloured tabliers. And these women of Brittany have taken on an air of greater dignity in their sombre black garments. What matter if they personally have not lost their loved ones: they put on mourning out of respect to the heroes who have so bravely given their lives "pour la Patrie." Fête days and Pardons, it is all the same; the costumes of the Breton women form a sombre black background to the gay toile of the fishermen which is kept brilliant by frequent dippings in dyes of dazzling yellow ochres and burnt siennas.

Pont l'Abbé, being so near Quimper, is particularly favoured in the way of troops. The great convent is full of invalids, housed and cared for by the Religieuses—but all the convents of France seem given up to the care of the wounded—and these Religieuses, shrouded in their picturesque habits, add greatly to the beauty of the wonderful scene as they glide through the streets on their quiet visits of mercy.

Even the refined beauty of Quimperlé has taken on a military aspect. "Les blessés" seek the refreshing shadows of the thick, beautifully clipped trees that make such deliciously shaded alleys around the old square.

But of all the towns of Finistère Douarnenez strikes us as being most rampantly, what Americans call "It." And to add another Americanism, it's all that and "some more too." Douarnenez is wonderful; it is so strong, so vibrant, so rich in vitality that it acts upon one like a tonic. It makes one

ashamed to be anything but vigorous. Slackers! I am sure such poor worms would cease to crawl in Douarnenez. It may be the air, which is invigorating and pure; it may be the stern life of active, physical labour, but whatever it is, it's there and is founded on the good old adage of "Early to bed and early to rise." Douarnenez begins to bestir itself at five in the morning, and it keeps it up vigorously until nine in the evening, when suddenly comes a profound silence, a silence that is felt—Douarnenez sleeps. But at five in the morning Douarnenez wakes. There is no mistake about it: Douarnenez wakes without even a reminiscent yawn, and clatters through the streets en route for its sardine fisheries, en route for its tinning factories, its early markets, and now—en route for its early marches. One wakens to the tramp, tramp, tramp of hundreds of soldiers passing by. The Angelus rings; cocks crow, bugles sound, and clickety-click go the sabots. What a magnificent réveillé!

PONT AVEN

And what a sight to see the fishing-fleet, eight hundred strong, swirl around the jetty, all swinging in on the same tack, all bent to the same graceful angle, and each boat settling down with the quiet precision of a veteran, that is all order and no rule. Then the rattle of the anchor chains—r-r-r-rip! Like a charge of musketry it echoes through the surrounding hills, and the sails—browns, yellows, and tawny pinks—are lowered and in their places, fastened to the mastheads, float out the "filets bleus": vaporous in their fairy-like beauty, fine as cobwebs, they wave and float and festoon themselves in every imaginable shade of grey and blue and mauve, one blending into the other in a bewildering, billowy mass of soft colour, until Douarnenez harbour rivals in witchery the enchantment of fairyland.

After the patrol with fixed bayonets has made its round of the town—for all soldiers must be in by nine o'clock—we often steal away to the quay, and from there make a circuit of the town by skirting the water's edge. At low tide one can almost, but not quite, pick one's way over the seaweed-covered rocks to the Isle of Tristan, the summer home of Jacques Richepin. Surrounded by its solid walls of stone masonry, this romantic-looking island gives one furiously to think of that picturesque rascal La Fontanelle, who in 1595 took refuge there after terrorising the people of Brittany with his awe inspiring brigandage. It is a moment, too, to dwell upon the quaint legend of La Ville d'Is, that city of fabulous culture and luxurious vice. In order to make a spectacle to amuse her guests, Dahut, the beautiful daughter of King Grallon, stole the key of the *écluse* from her sleeping father and unlocked the gates, so allowing the waters to rush in. A tragic spectacle it turned out to be when the tempestuous waves engulfed the mad revellers and the beautiful city, leaving only the fleeing king with his daughter Dahut seated

"CONVALESCENT"

behind him on his flying charger and Saint Guénolé pursuing them, calling upon the king to throw aside Dahut as the wicked cause of the disaster. And it is here, in plain view of Douarnenez port, that Grallon flung his daughter Dahut into the water and she became the siren of Bad Weather; and the natives say, "One can hear her whistle and hiss when the tempest rises."

But to see the wonderful port of Douarnenez in one of its most enchanting moments one must visit it by the pale moonlight, when the delicate, floating webs are traced against the sky and the forest of masts rises up tall and straight, silhouetted against the horizon. If in daytime the scene is a glorious Turner of voluptuous colour, the night time makes of it an etching to live for ever in the memory. One need not, however, search for "effects" in Douarnenez. All one has to do is to sit at the door of the Hôtel de Bretagne, that admirable and antique hostel, situated in the very centre of the town, and "effects" come to one.

It was from this comfortable point of vantage that our astonished eyes saw a rose garden come marching gaily down the steep incline, and a braver rose garden was never seen. A section of one of the regiments had been ordered to the front and was on its way to the station. Before leaving the caserne it had been inundated by gifts of June roses. Every man gallantly stuck a rose in the barrel of his rifle, and on they came at quick march between rows of black robed, white-capped women of Douarnenez and backed by that

RECRUITS OF THE 1917 CLASS

"STREET GOSSIP, QUIMPERLE."
FROM A SKETCH IN COLOURED CHALKS
BY W. DOUGLAS ALMOND, R.I.

bay which Guy de Maupassant called the third most beautiful bay in the world. It was an inspiring sight, brave and gay! Smiling young faces and glistening eyes marching to war under their canopy of roses.

"Halt!" The men come to a standstill, and the corporal who has trained them goes down each line and shakes hands with each departing soldier, and the cheerful "Au revoir mon caporal" sounds down the lines, and then away they march again, and the nodding red June roses is the last farewell we have from them.

The dignity and grace of the tall, slim girls in their simply draped shawls that give such classic elegance to the figure, crowned by the close-fitting bonnet of fine, white tulle, is fascinating. The energetic little Sardinières in their caps of embroidered filet and stout sabots seem of another race, yet they are every jot as interesting.

FRENCH MILITARY TYPES

DRUMMER BOY OF THE GYMNASTIC SOCIETY "EN AVANT"

To watch the variegated panorama that passes along the rue Jean Bart is a never ending pleasure to the person who has eyes to see and nerves that cannot be shattered by the incessant clack of sabots striking the stone pavement, with the peculiar clean-cut unreverberating sound that we have learned to love. It is the music that haunts the fisherman in his lonely night vigils at sea—the music of "Le pays Breton." F. A.

M. Dalimier, Under-Secretary of State for the Fine Arts in France, has charged M. Paul Ginisty, Inspector General of Historic Monuments, with the preparation of a "Livre d'Or" recording the names of all members of the profession of art in France whose lives have been sacrificed in defence of the fatherland during the present war. According to a list published in July the number of French artists, architects, and students of the chief Paris schools who had fallen on the field of battle had then reached nearly two hundred.

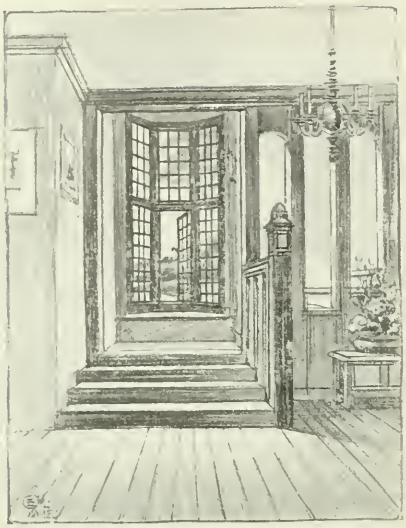
IN MEMORIAM: CHARLES EDWARD MALLOWS. BY ALFRED YOCKNEY.

THE death on June 2 of Mr. C. E. Mallows, F.R.I.B.A., came as a shock to most of his acquaintances and to those who only knew him by his work. For some time the state of his health had caused anxiety to his relations and to an intimate circle of friends, but his end was unexpected. His work was so excellent and attractive that every one regrets his death, apart from the sense of personal loss. His opportunities to fulfil his ambitions would have increased and no doubt the results would have been important. He was only fifty years of age and had his destiny been otherwise he would have contributed still more to the art of the day.

An architect must be judged by the buildings he has executed, unless, like Mr. Thomas Hardy, he has deserted the practice of architecture and has developed his talents otherwise. Many men have succeeded well by using the foundations of their careers for other than the original purposes, and though they may adorn a different walk in life, their early training is of vital consequence. Men could be named also who are architects by profession but who are known equally well for attainments unconnected with building. They lead dual lives, as it were, without the stigma usually attached to that state. It is significant that the late Mr. Mallows avoided the temptation to abandon his profession entirely or to share it with some other occupation. The inducements were obvious. He had gifts which would have won him fame apart from his aptitude for building and it was natural that, modestly conscious of such possibilities, he should consider the different future open to him. But he always refused the beckoning sirens in the other fields of art. So it was with work supplementary to his calling. He wrote occasionally, for instance, but only to amplify the message conveyed by his admirable drawings or in appreciation of a brother architect. He illustrated books, but not those with an alien subject. Everything he did was a means to one end and that was Architecture. He felt the nobility of his theme and made it his chief consideration in life.

Mallows was a great artist, producing fine work and inspiring others to do likewise. His enthusiasm was contagious and his influence was far-reaching. He was thorough and took far more trouble over the details of his work than is often supposed to be possible by men of genius. His business drawings

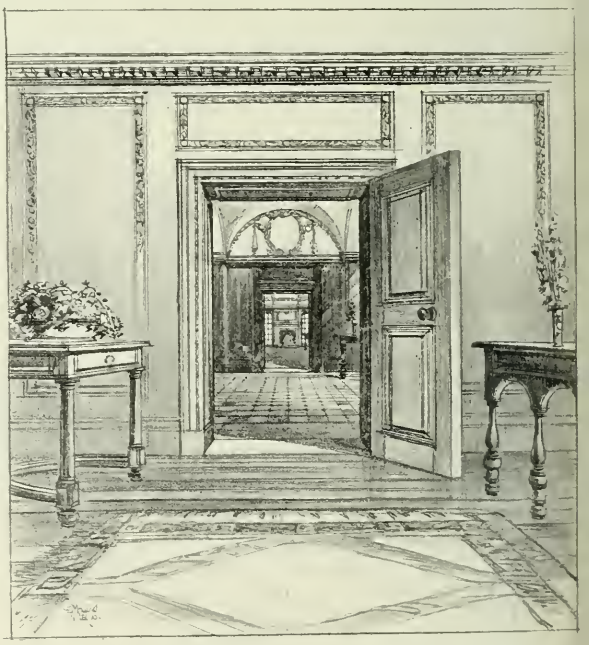
DESIGN FOR A COTTAGE BY C. E. MALLOWS, F.R.I.B.A.



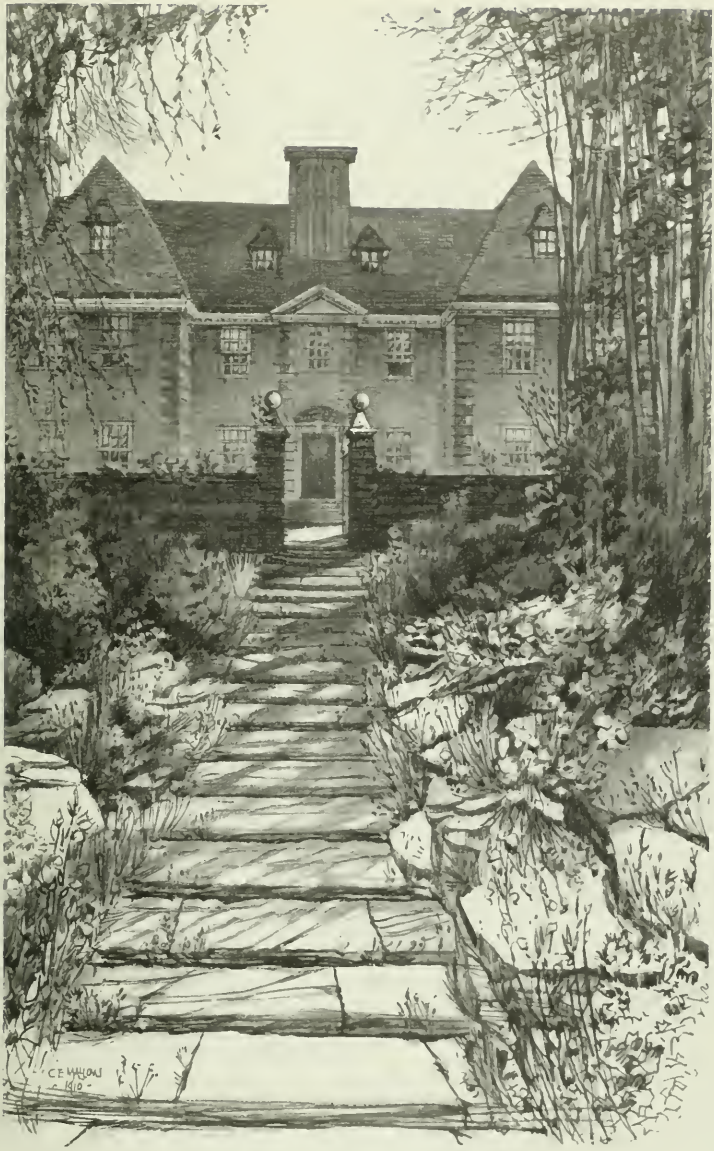
COTTAGE AT BIDDENHAM: STAIRCASE WINDOW. DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

were made primarily with the object of explaining his ideas for the benefit of clients. That they happened to be beautiful in themselves was satisfactory to him as well as to those who saw them; but it was the fundamental design they embodied which came first in his estimation. Had this not been so he would have been draughtsman first and architect afterwards, a thing contrary to his scheme of life. It is easy to see what would have happened if he had not been sure of his mission. He would have followed the promptings of his pencil and the persuasions of some of his friends and would have put aside the practical purpose of architectural draughtsmanship in favour of purely artistic work. Like Turner, who might have become one of England's foremost architects had he continued his earliest studies, Mallows would have won a different sort of immortality by changing his ground. One can speculate, as he used to do, on the direction in which his fancy would have led him. Lithography would have appealed to him and so would pastel. He would have preferred water-colours to oils, probably, and landscape painting would have attracted him more than figure work. His love of Nature would have taken him to the country and the sea, where his sense of colour would have found expression in countless charming records. But it is useless to carry this train of thought any further. What Mr. Mallows did not do is only an exercise in imagination, a matter of some regret, perhaps, in view of his artistic abilities: what he actually accomplished was worthy of him and that is the first consideration.

At the Royal Academy Schools, Mallows was a promising student of architecture, and though he did not attain foremost rank there he gained



INTERIOR OF A HOUSE IN KENT, FROM THE DRAWING-ROOM, ACROSS THE HALL TO THE DINING-ROOM. DESIGNED BY C. E. MALLOWS, F.R.I.B.A.



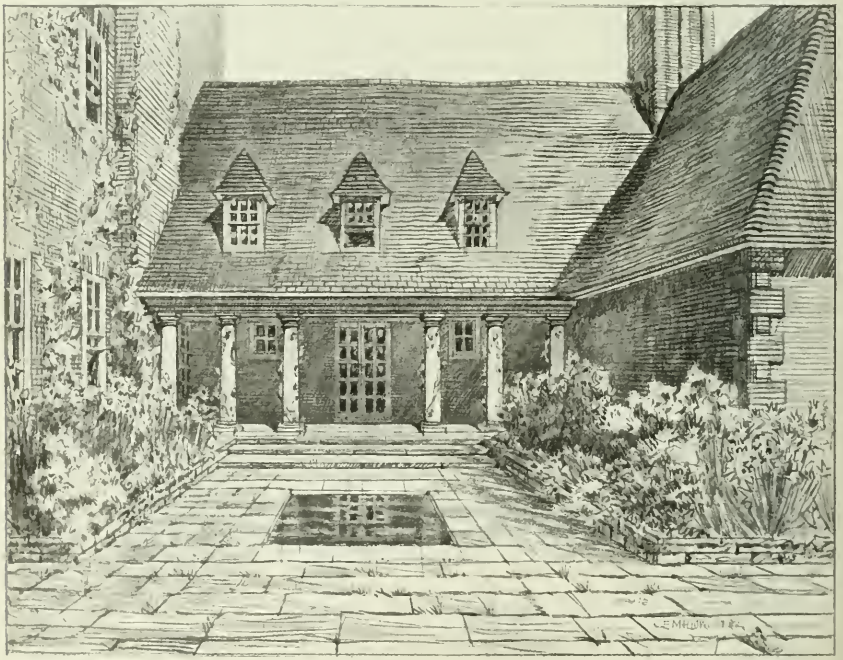
A HOUSE IN KENT. DESIGNED
BY C. E. MALLOWS, F.R.I.B.A.

an Hon. Mention in 1886 for a set of drawings. Already his sympathetic rendering of old buildings marked him for distinction, and further evidence was soon forthcoming. His work at this period, less hampered by acute problems of construction, shows his natural gifts in selection and delineation. It has been said frequently that Mallows developed his great facility with the pencil comparatively late in life; but this is not so. He was using this medium successfully at least as early as 1887, when he made drawings of Gloucester Cathedral. One of this series, that of the Cloisters, is a masterpiece. It is a faithful and exquisite rendering of architectural beauty, testifying among other things to the artist's mastery of pencil-work.

One of the best drawings at this period was of Notre Dame, Paris, with spires added to the West Front according to the scheme of Viollet-le-Duc. It was a pen drawing and the point of view was that of an artist rather than of an architect. The treatment of the apse, buttresses, bridge, and boats was well considered, and the effect was admirable. The composition included the Quay, with its picturesque accessories, and the whole drawing not only revealed an architect's reverence for construction, but a draughtsman's eye for distinction of outlook.

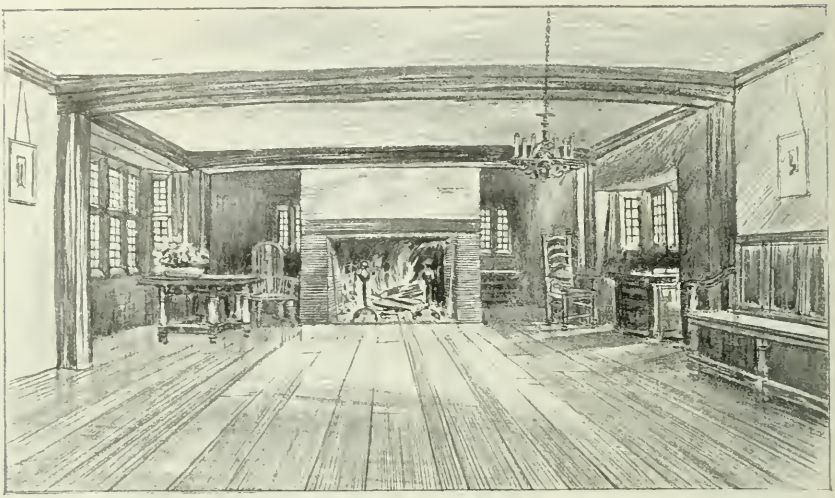
In 1889 Mallows won the Pugin Studentship offered annually by the Royal Institute of British Architects, and he toured in Gloucestershire, Oxfordshire, and Warwickshire in fulfilment of the condition that he should study mediæval architecture in the British Isles. Those who saw the fruits of this journey did not fail to predict that the young student would have a brilliant career. Most of the drawings were in pencil, and besides sketches, more or less elaborate, there were measured drawings, full of character and information. Those of Compton Wynyates, Warwickshire, were specially remarkable.

At this time Mr. Mallows was dangerously near devoting his talents wholly to drawing and illustrating, for about six months in every year were occupied by travelling and sketching. His pros-



HOUSE IN KENT: OPEN-AIR LIVING-ROOM DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

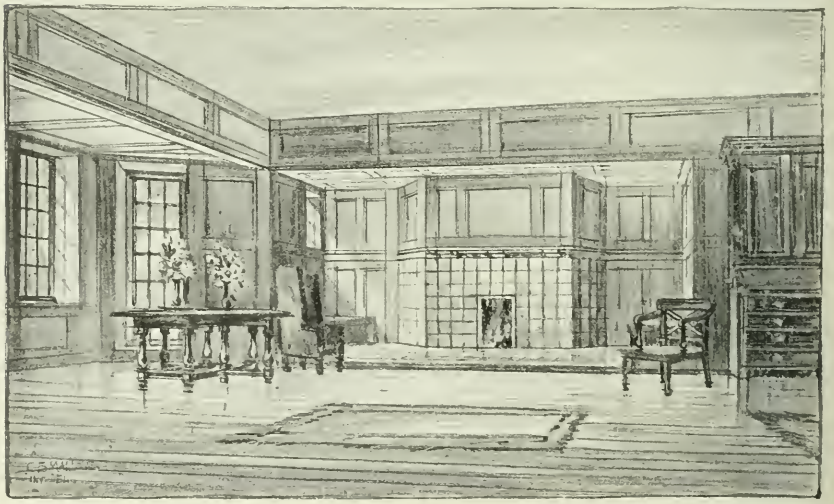
HAMPTON COURT PALACE: WEST FRONT, TEMP. HENRY VII.
CONJECTURAL RESTORATION BY C. E. MALLOWS, F.R.I.B.A.,
FROM DATA FURNISHED BY ERNEST LAW, F.S.A.



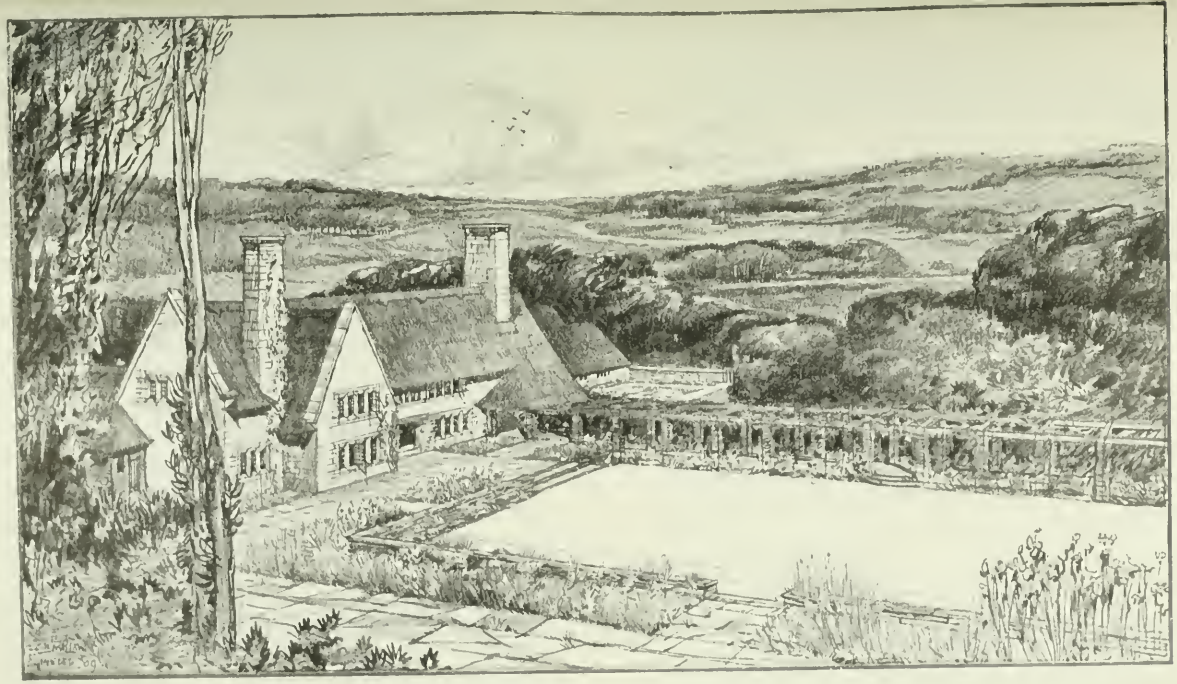
INTERIOR OF HOUSE AT HAPPISBURGH, NORFOLK — DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

pects in this direction seemed too exceptional to be ignored, and in after years he would express regret that he had not seized the opportunity afforded him to give up the study of architecture in favour of this other branch of art. They were only fleeting regrets, however, for he never relinquished his intention to succeed as an architect. He hoped to accomplish great things, not only in his own practice, but in the realm of architectural education.

Building work soon began to trespass, in the most desirable way for a professional man, on the



COTTAGE AT BIDDENHAM: THE LIVING-ROOM — DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

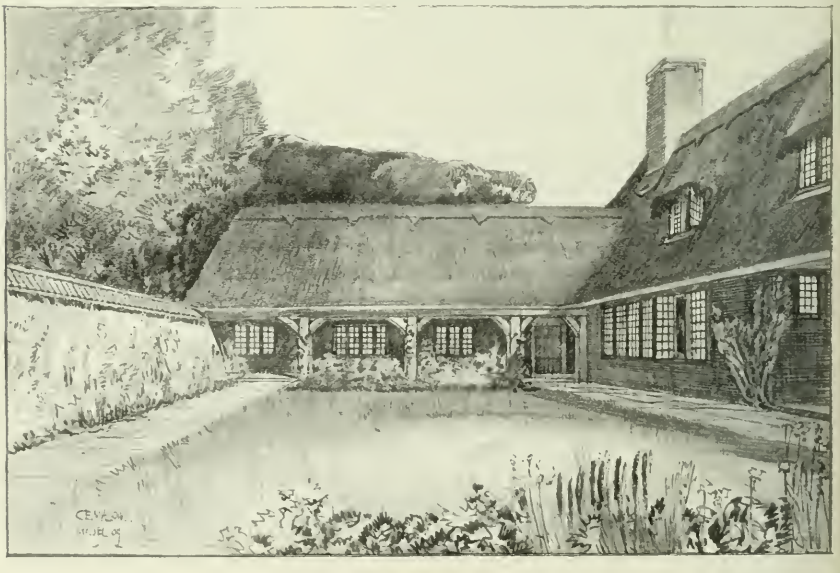


A HOUSE IN NORFOLK. DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

time he could bestow on draughtsmanship. Of his life as an architect it is not necessary to write in detail, full records having been published elsewhere. For many years he worked almost exclusively in association with others, largely on competitions. His last essay in this direction was with Mr. A. R. Jemmett, the subject being the proposed new Board of Trade offices in London. Mr. Mallows and Mr. A. W. S. Cross were often allied, as in the competition for the Wesleyan Hall, Westminster, their design being one of those premiated by the assessor. Among his most outstanding schemes was that in conjunction with Mr. F. W. Lacey for new Municipal Buildings at Bournemouth, a project which, unfortunately, fell through. Earlier efforts in partnership with other architects were in connection with similar structures at Harrogate, Hull, and Coventry. All this time he was occupied also with domestic architecture and its natural adjunct, the garden. It was in this direction that he achieved the greatest reputation for executed work, and his commissions ranged from cottages to large country houses, such as "Tirley Garth," Cheshire, and "Craig-y-Parc," South Wales, which was the subject of an illustrated article in THE STUDIO for December 1913. He had the right feeling in his conceptions of houses of every size, and demonstrated his ability to cope with small and large problems of design and construction.

As regards his garden work, in which he took such pride, he published his thoughts in a series of articles in THE STUDIO (1908–10). His designs, and those of his collaborator, Mr. F. L. Griggs, were of special interest, not only as illustrations to the articles, but as examples of fine draughtsmanship. Architectural gardening was such a congenial subject to Mr. Mallows that he excelled himself in his drawings for this purpose. He understood how to suggest the effect of rose-covered pergolas, shady walks, mossed crevices, flag paving, dwarf walls, and all the other attributes of the formal garden. The proper sentiment was expressed in the most pleasant way. He showed the texture of stonework and brickwork with unerring charm, possessing the faculty of incorporating in his designs a prophetic touch. A work in contemplation, translated by Mallows for a client, embodied the correct blend of old-world peacefulness. His gardens caught the fancy and were irresistible.

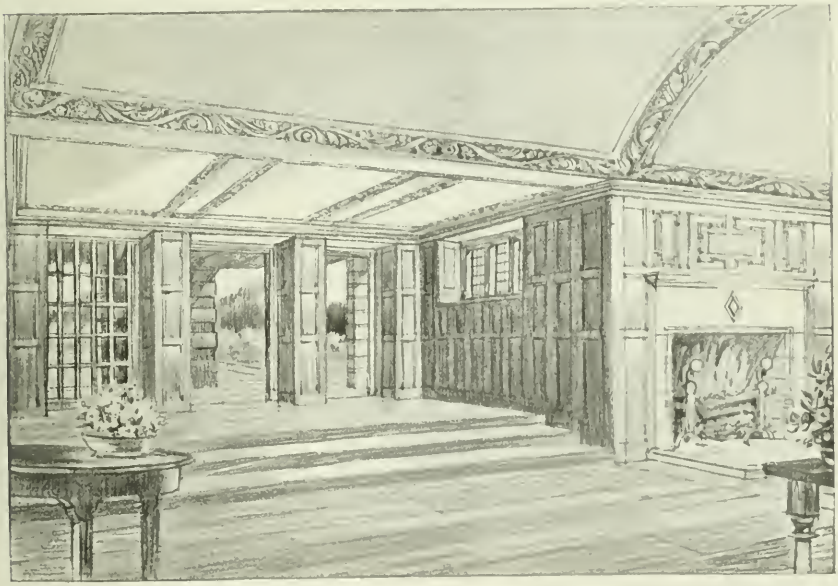
To pass from the consideration of garden work to the larger sphere of civic art is a natural transition, and it was not surprising that Mr. Mallows should apply himself to such problems of design.



A HOUSE IN NORFOLK: THE SERVANTS' GARDEN DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

ATRIUM

DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

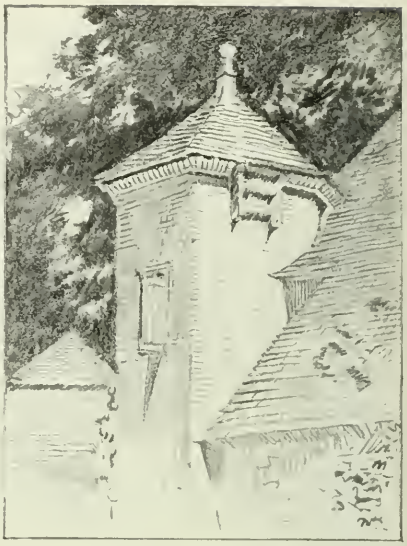


PART OF A HALL

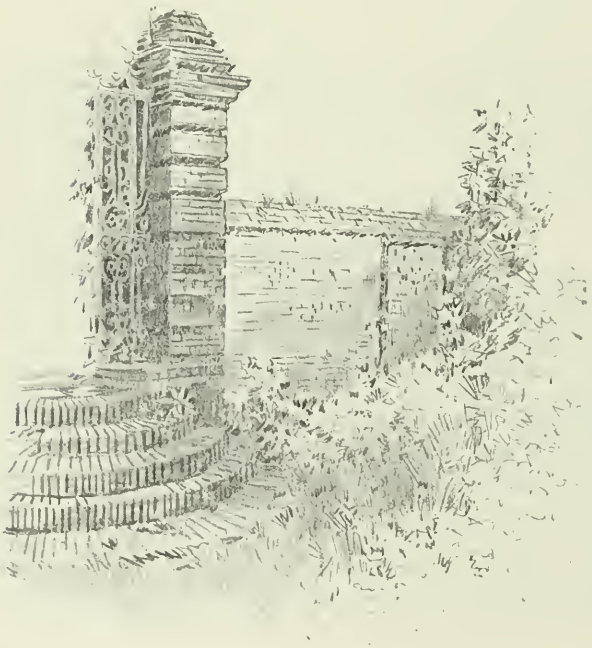
DESIGNED BY C. E. MALLOWS, F.R.I.B.A.

The modern revival of architectural thought in town planning did not yield him opportunities to put his ideas to a practical test, as in the case of many of his contemporaries, but that, probably, would have been only a matter of time. His most important scheme concerned London, being a proposed improvement of the south side of the Thames.

It was always a pleasure to look at drawings by the late architect, whether they were merely rough notes in his sketch-books or elaborately worked-out designs, such as the conjectural restoration of Hampton Court Palace (p. 231), from archæological data supplied by Mr. Ernest Law, F.S.A. Mallows took equal pains with drawings executed for other architects, with whom, in his younger days, he was greatly in favour. His silken pencil-work, firm and expressive, was of rare beauty, and his pen drawings, though naturally less sympathetic, were of masterly quality. He drew ancient buildings with a real love of architecture to sustain his interest in the subject before him, and when engaged upon his own designs he endeavoured to imply the reverence he felt for his chosen profession. Architecture to him was not merely the convenient grouping of rooms of different sizes for different purposes, but the expression of a great ideal; and he possessed the power to transmit this enthusiasm by means of most distinguished drawings.

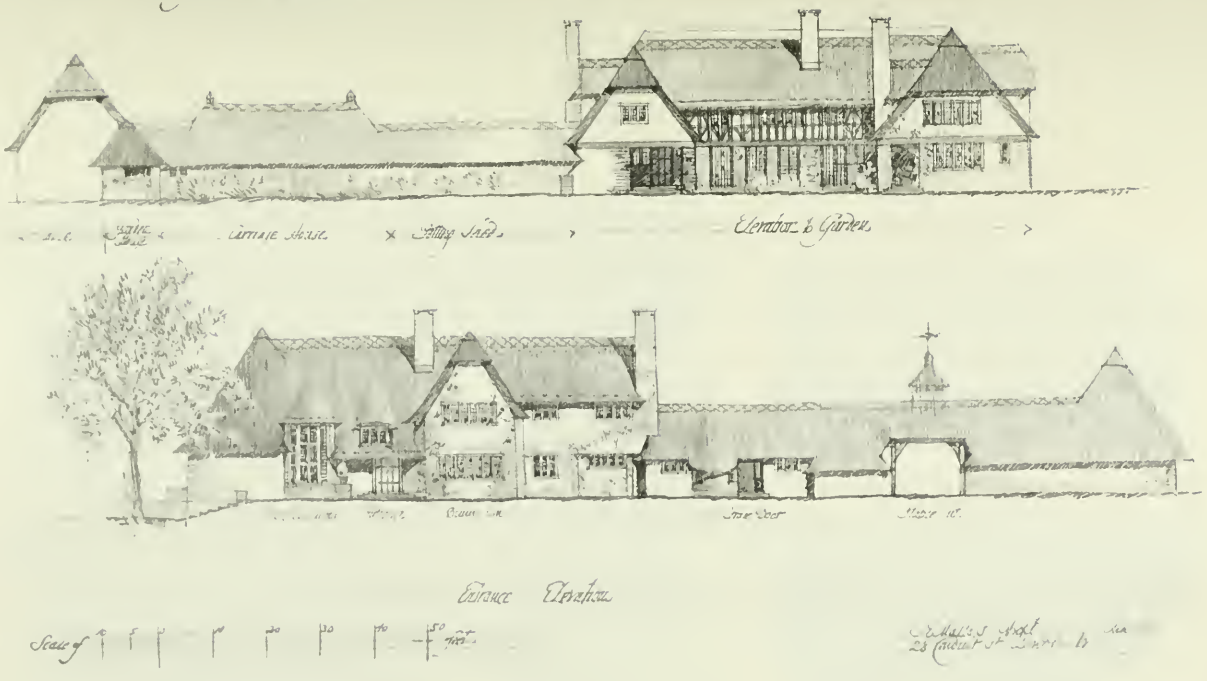


DETAIL OF HOUSE. DESIGNED BY C. E. MALLOWS, F.R.I.B.A.



SKETCH FOR GATEWAY BY C. E. MALLOWS, F.R.I.B.A.

Personally Mr. Mallows was a hard worker, receptive of new ideas and adaptable to changing conditions. Enthusiasm was his watchword and modesty his unchanging quality. He was magnanimous and ever ready to help others through their difficulties. His loss will be felt for many a year to come. An artist friend writes: "One of his greatest characteristics was his passionate love of little children. Homes, gardens, and children were things he would dream of." With these words this appreciation may be closed, for no better epitaph could be written.

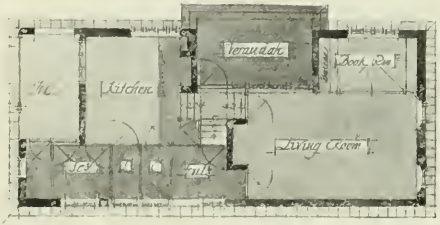


SKETCH DESIGNS FOR A COTTAGE IN SOMERSET. BY C. E. MALLOWS, F.R.I.B.A.

North Elevation

Section

South Elevation



Ground Floor

West Elevation

Bedroom Floor

DESIGNS FOR COTTAGE AT CROWCOMBE, SOMERSET. BY C. E. MALLOWS, F.R.I.B.A.

THREE PAINTERS OF THE NEW YORK SCHOOL. BY JOHN COURNOS.

CHARACTER, rather than "charm" and "prettiness," as the chief condition of art, gave rise to the so called "New York School" of painting, more than a decade ago. Not that this was a new thing in American art. Winslow Homer had already been painting for many years his rugged canvases of fishermen and the sea, and these have been acknowledged to be more purely native in spirit than anything that had been done up to his time. The comparatively early appreciation of Millet, and his introduction to America by such worthy pioneers as Inness, Hunt and La Farge had also no little effect in turning certain minds towards characterisation. Moreover, the principles formulated by Millet, which are in spirit the principles of the New York group, took on an American flavour, a process encouraged no little by the democratic, anti-feudal doctrines of Walt Whitman.

The real importance of the group was that painters who delineated character and chose their subjects at home ceased to be isolated phenomena; they strove to impart a national significance to their productions. The movement, in one sense, was a revolt against academic art, which had as strong a following in America as elsewhere. While its principles were sufficiently elastic to admit into its kingdom men of individual imagination like Arthur B. Davies with his genius for strange abstract beauty, and A. P. Ryder with his powers of "lyrical macabre," its objections have been directed in the main against that host of painters whose slavish imitations of classical and traditional art are an anachronism in a new country like America. So much for the causes that gave rise to the New York School. This article will treat briefly of three of its representative members.

Mr. Robert Henri is the intellectual and the spokesman of the group, and therefore in a sense its leader, though by no means the most expressive of its principles. Having won recognition before the others, he has used his position to champion his fellows, and aside from this he has established a school in which he has inspired some of the younger energies with the same spirit.

Mr. Henri regards emotion as the starting-point of art. Then there is the intellect to organise this emotion. But the mind, he says, should always be the tool and servant of the heart, never its master. To Mr. Henri art is *organisation*. It is the organisation of emotion, the organisation of ideas, the organisation of the palette. And organisation produces what Mr. Henri chooses to call the *integrity* of a work of art. His preference for the word "integrity" to the more universally used

"THE BLIND SINGER" BY ROBERT HENRI

word "unity" is interesting, since he implies by it a unity of character: one may gather that he has not much faith in art for its own sake. "Colours are beautiful when they are significant, lines are beautiful when they are significant," declares Mr. Henri. This conception is related to that of the Chinese painter who called his art "the movement of his spirit in the rhythm of things," or that of another who defined art as "mind on the point of a brush."

It is this quality of thought indefinably permeating a work of art that, in the case of a portrait, makes a universal type of what otherwise might be a purely local character. Millet's dictum of the type being "the most powerful truth" has sunk deep into the fertile American soil. Mr. Henri's studies of types have this impetus behind them. They arouse other than merely retinal impressions. Mr. Henri has drawn upon Spain and Holland as well as upon America for his material. It is through his democratic humanism, his exclusion of feudal themes, and his vigorous mental attitude and faith that he is an American. He is more American than Whistler, less than Winslow Homer.

Mr. Henri's large gallery of types presents an excellent opportunity for testing his ideas on "specific technique the method that belongs to the idea," which means simply that the style should vary with the subject. This is by no means a new idea—it was the method of the Chinese painters: but what Mr. Henri desires to impress upon one is that the

"JOPIE VAN SLOUTEN" BY ROBERT HENRI

"LAUGHING GIRL" BY ROBERT HENRI

failure of many modern artists consists in that they have a "stock technique," a thing a painter should avoid as scrupulously as a writer the trite plot and the *cliché* phrase.

Nothing could be more dissimilar in treatment than his portraits of a baby and of the *Fish Market Man*. The first is a quiet canvas, rosy and fresh, serene in handling. There is an atmosphere in it suggestive of childhood. The colour, the background, and brushwork all help to create this impression. *The Fish Market Man*, his face distorted and all furrows, his eyes concentrating a lifetime, shows a contrast in handling. Here the background is dark, and the brushwork seems hurried and feverish as though the painter were conscious of the fact that he had to paint a man's whole past in three hours—for it took just that long, a single sitting, for the artist to do this portrait. "Going to art school, I am taught this technique," said Mr. Henri, as he turned from one picture to the other: "what am I to do when I come to paint this subject?"

We paused before a portrait of a *Stoker*, a real masterpiece of character. It is the dignified head of a labourer of middle age, whose sad eyes tell the story of a hard past; there is no expectation in them of anything else from life but life itself, life with its numbered days one of which is like another, life with all its weariness and labour and

love. This man is an individual, yet a type. You and I have met him somewhere. It is his eyes that grip you. In them lies the sadness of all the stokers of the earth since men began to work at furnaces. Mr. Henri himself would call this portrait "a statement of life." And like every effectual statement it is its own comment.

Mr. Henri has put a number of laughing boys on canvas, but the jolliest youngster of all, *Jopie van Slouten*, he has painted in Holland. Surely in this case the artist blew breath into his paint, and the result is a live, laughing boy, whose little body is shaking, and fairly bubbling over with mirth. It is amazing that a child's momentary mood should have been caught so successfully with the brush. It is not mere virtuosity that makes this a brilliant canvas. Indeed, Mr. Henri abhors the art that consists of tricks with the brush, and he asks for sincerity rather than dash.

If the New York group has in Mr. Henri a fine versatile painter and a valiant champion of its principles, it owes much of its distinction to Mr. George Luks, a master of *genre* without equal in his country. Because of his intensely sympathetic outlook on humanity, his art, like Millet's, has been called democratic, but as its conceptions are dignified and its technique broad and refined, it cannot but please even those who consider art a thing essentially aristocratic. Indeed, his strength lies in the fact that he achieves his result neither by what R. L. Stevenson called "a brutal assault on the feelings," nor by story interest as in the case of Josef Israels, who, in the words of Henley, "makes no secret of his design on your tears, and asks you to sit down and have a good cry with him." Luks is less blunt, more subtle in his psychology. He makes his appeal through sheer character and through his vigorous presentation of character in the painter's sense. His method, perhaps, resembles Millet's. It is likely that if Millet painted streets and cafés instead of meadows and peasants' huts, he would have painted them very much as Luks paints them.

"A STOKER" BY ROBERT HENRI

Luks's best pictures reveal not alone the artist's joy in life, but in his material. The smell of paint to him is as the smell of powder to the true soldier. He revels in it—to him "painting is colour"—and, notwithstanding this avowal, he employs colour and drawing only as a means to an end, as a medium for the interpretation of character. The artist, who was the first to paint the "East Side" of New York, is happiest when he paints the humble men and women of the slums, with hearts under their rags and the pathos of human frailty in their eyes—"the eyes of the poor," but not in the Baudelairian sense. To be a poet of the poor and yet not be sordid is something of an achievement. There is *The Spielers*, Luks's most admired picture. It is a joyous canvas, a picture to live with. For all their ragged attire, the two little maidens, locking their hands together, are as happy as princesses. Beneath their rags, their young bodies are responding for that brief moment to a single emotion, to the unswerving, unalterable law of rhythm which acknowledges neither poverty nor wealth. The action is unmistakable; the very hair of the flaxen-haired one seems to be fairly dancing and streaming with the generous movement of the body. The sense of light, warmth and joy consistently permeates the entire canvas, and there is a kind of suppressed opulence in its colour. Those who will see a suggestion of Whistler in the soft mellow quality of the painting can hardly fail to note one significant distinction. The dominating note of *The Spielers* is movement. Whistler, on the other hand, was a master of repose, his figures, subtly beautiful and dreamlike, have too often the sense of arrested action as though they were dimly conscious that a great artist was painting them.

Nearer the Whistlerian mood and yet a document so intensely human and belonging definitely to its author is *The Little Grey Girl*. Though it forms a temperamental contrast to *The Spielers*, it is not less lovely in its own fashion. Here we have the

grey *motif*, with variations upon the theme. Everything in this canvas is grey—shawl, dress and background are attractively gradated like musical tones, which attain their crescendo in a single splash of black that forms the hat. The astonishing thing is the way the artist has caught the psychology of a mood, a mood all the more poignant because the method of presenting it is indefinably indissoluble from the mood itself; like a poem by Verlaine, which read aloud conveys as much by its onomatopœia as by its content.

The prolific brush of Luks has painted other canvases little less notable than these. There is the *Old Clothes Man*, impressive for its dignity of composition, its lustre of colour, and above all for its character. How shrewdly human the old man's eyes: the American street urchin would call him "a wise guy"; that is, a wiseacre, a merchant good at driving a bargain, and with just a slight suggestion of Æsop in his make-up. A jolly and tender picture is *The Guitar*, which shows a happy father and chubby infant absorbed in the familiar musical instrument, an excellent piece of still-life, by the way. To the same category belongs the *Child and Doll*, in which we make an incidental discovery; even a rag doll can have a soul. One could go on indefinitely describing vigorous canvases of this painter, whose landscapes are hardly less distinguished than his *genre*; there is something in them all peculiarly akin to the painter's genial, frank personality, and there is something in his best work which tells us that love of the subject is essential to his art.

Mr. George Bellows, a pupil of Mr. Henri, and one of the youngest of the New York group, is primarily an artist of energy. Picturesque American terminology would describe his art as having "breeziness," "snap," "plenty of go," "red blood," "gumption," etc. The artist himself gives us valuable critical assistance when he declares that he aims at "manliness, frankness, and love of the game," and again when he tells us that he is interested in "the steam and the sweat of the streets." And so he loves to paint the prize fight, the polo game, the circus, children swimming—anything that has in it life, joyousness, action, the movement of humans at play. In more sober mood he paints labourers excavating, the traffic of the streets, the men at the docks, and like scenes of manly exertion. He indeed seems to illustrate a single phase of Walt Whitman, that phase which sees glory in all bodily movement. Mr. Bellows himself will tell you bluntly that the end he has in view is not beauty—as beauty is understood

"THE SPIELERS" BY GEORGE B. LUKS

"THE GUITAR." BY
GEORGE B. LUKS

"HOUSTON STREET, EAST SIDE" BY GEORGE B. LUKS

in the conventional sense—and that his one great aim is character; at the same time he announces categorically that "each canvas should be a surprise." As a painter of the propitious, strenuous or dramatic moment he indeed lives up to his intention. He is genuinely refreshing and entertaining in the peculiarly sane and happy way of one who has boyish perceptions and who invariably pauses by the way to observe the healthy comedy of everyday life.

I have in mind the *Forty-two Kids*, which if not a great picture has at least the merit of being different from other pictures. There is a strong element of surprise in it, and the pleasurable sensation it arouses in one is considerable. If you saw it in a gallery of Old Masters you would be compelled to pause and to notice it. It is as though, in strolling through the gallery, you had suddenly come upon an unexpected window, and your eyes strayed for a moment from the pictures to the out-of-doors, and rested upon a scene of a strangely familiar character; in this case, a pool of water on a summer day, an army of youngsters disporting themselves in it and performing characteristic, boyish antics, which reveal what is peculiarly simian in the young male, and arouse thereby our risible, healthy emotions. Mr. Bellows achieves the same ingenuous realism in his prize-fight pictures. His landscapes again reveal the same effort to depict nature as a masculine manifestation.

It is no easy matter to discuss Mr. Bellows' technique. He has often achieved his intention at the expense of other things. The worst tendency in some of his earlier, virile canvases is toward blackishness; the best tendency toward characterisation suggestive of Daumier. He has done much to correct his fault, and his colour has improved. Mr. Bellows, who is about thirty years old, was fortunate enough to receive recognition early, and his works are not only to be found in the great American museums, but have already attracted no little attention at international exhibitions on the Continent.

These three artists are also distinguished for their black and white drawings, in which, even more than in the paintings, character is the salient feature. Indeed, the New York School has exercised a great deal of influence on American illustration and has caused it to tend more and more towards a vigorous idiomatic expression.

"MEN OF THE DOCKS." BY
GEORGE W. BELLOWS

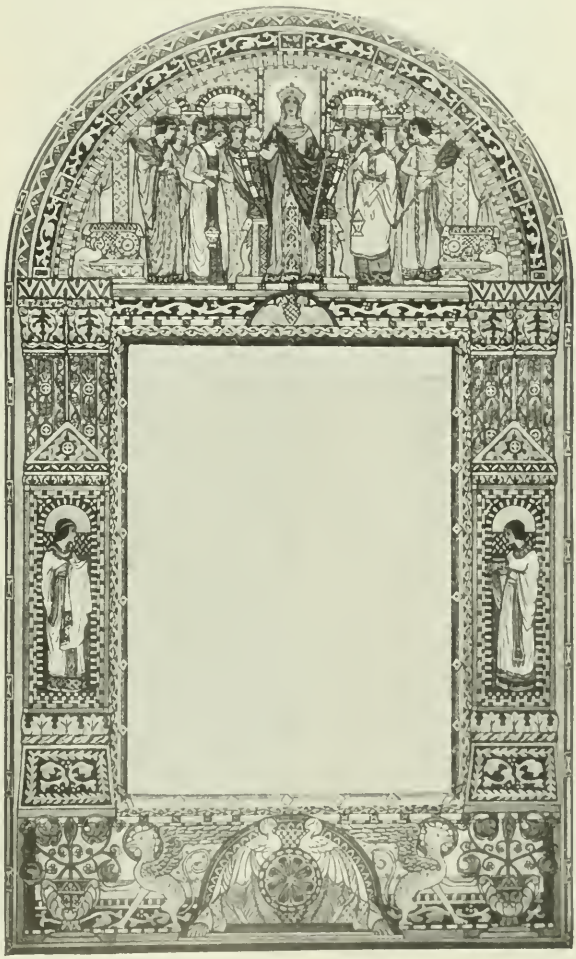
"POLO CROWD" BY GEORGE W. BELLOWS

"FORTY-TWO KIDS" BY GEORGE W. BELLOWS

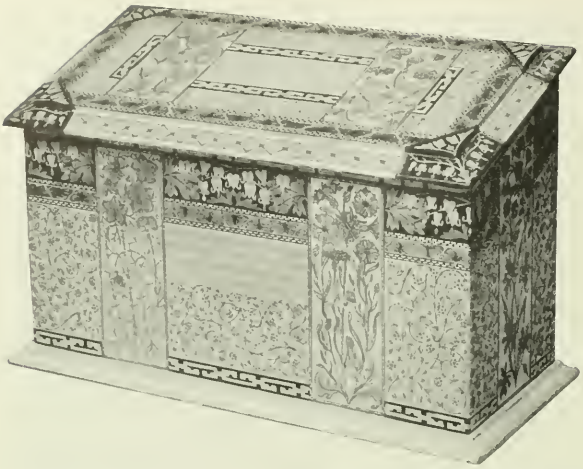
THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1915.

THERE is a proverb which says that threatened men live long, and it looks as if the National Art Competition would survive, at all events for a considerable period, the attacks that seemed at one time likely to endanger its existence. And it is encouraging to find that although the art schools under the Board of Education have paid their toll of male students to the great armies raised to defend the country, the exhibition of the National Art Competition showed no collective falling off in quality or in the number of works shown. Taken altogether the exhibition was at least as good as that of last year, and in the circumstances this is an achievement. It is to be hoped that the danger of extinction no longer threatens the National Art Competition and that funds may be found to extend its range, in spite of the inevitable economies of the State that must follow the war. In the coming severe competition for markets we shall need all the skill of our designers and craftsmen, and everything should be done to encourage the practical teaching of the applied arts in our schools.

The exhibitions at the Victoria and Albert Museum might, however, be more fully representative of the work produced by students in all parts of the kingdom. It should be possible to include each year contributions from the London Central School of Arts and Crafts and from the Royal College of Art, and even to recover the former connection with the Scottish schools of art, in some of which excellent work is done. The Scottish group, which in bygone years took a prominent part in the National Art Competition, is now represented by a single institution—the Lauder Technical School at Dunfermline. But of all the abstentions the most remarkable is that of the Royal College of Art, to which attention has been called more than once in the pages of THE STUDIO. At the Royal College the picked students



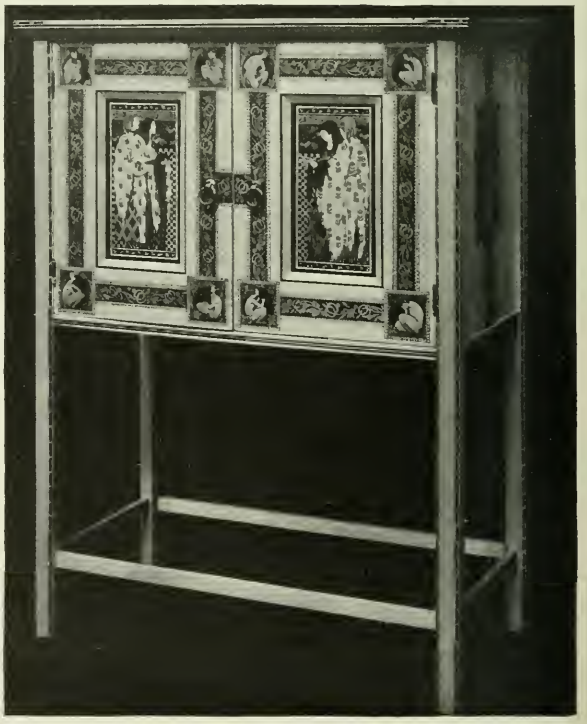
STAINED-WOOD MIRROR-FRAME. BY JEANNE A. LABROUSSE (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)



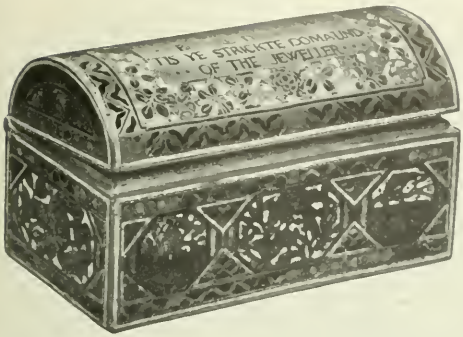
STAINED-WOOD BOX. BY LOUISE BENJAMIN (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)

from the schools controlled by the Board of Education receive their final training, and their work ought to be shown for comparison with that from the local centres. The work from the Royal College, or the National Art Training School as it was formerly called, was always included in the exhibition until comparatively recent times, and there appears to be no reason for its exclusion. Certainly none has ever been assigned.

In spite of the absence for military reasons of numbers of male students, the women were less successful in the competition of 1915 than they have been on several occasions when conditions were normal. Taking the gold medals as the standard, the women have taken only three out of seven, while in 1912 they carried off nine of the eleven awarded in that year. One of the gold medallists in 1912 was Alice Lilian Hitchcock, who must surely hold the record for versatility and numbers of awards in the National Art Competition. Miss Hitchcock won a silver as well as a gold medal in 1912, a gold medal and three silver medals in 1913, and three silver medals in 1914 This year she excelled her record of 1913 by gaining a gold medal, three silver medals, and two bronze



STAINED-WOOD MUSIC-CABINET. BY LUCIA B. BERGNER (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE).—*See also p. 252*



ENAMELLED JEWEL-CASKET. BY NATHAN ROSENBERG (BIRMINGHAM, MARGARET STREET SCHOOL OF ART)

Bergner was represented by a music-cabinet in light wood with figures of musicians and singers, very bright and gay in colour, on the panel of each door. Better, however, than the large figures were the charming little designs of fauns placed at each corner of the panels. A circular tobacco-box in stained wood by the same artist was in execution and colour one of the best things of its kind in the exhibition. Miss Bergner gained a silver medal for her work, and similar awards were given to Miss Louise Benjamin for the dainty and elaborate floral designs in her decoration of a box, and to Miss

medals, and she has also been awarded the Princess of Wales's Scholarship of £25. Miss Hitchcock's honours have been gained for design and execution in wood-carving, drawing from the nude, modelled designs for tiles, silver plate and wall decoration, and designs for fabrics and porcelain.

Decoration in stained wood was again the most striking feature of the National Art Competition exhibition, and for her work in this section Miss Gwen White won for the third year in succession a gold medal for the Polytechnic Institute School of Art. Miss White's medal was given for a dressing-case of light-coloured wood adorned with a frieze of Elizabethan figures carried all round with the Virgin Queen herself in the centre of the front. The top and the inside of the lid were decorated in sympathy with the rest, and so, too, were the brushes and various articles of the toilet with which the case was fitted, though these, unfortunately, could not be displayed at the exhibition. Excellent work in stained wood was also shown by several other students of the Polytechnic Institute, where the development of this branch of the applied arts has been carried farther than at any other school. Miss Lucia B.

CARVED OAK FRAME FOR A ROLL OF HONOUR. BY DAVID EVANS (MANCHESTER SCHOOL OF ART)

BOX IN GILT AND COLOURED GESSO. BY HILDA JOYCE POCOCK (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)

Jeanne A. Labrousse for a mirror-frame with ecclesiastical figures. Miss Irene Parker's card-box, the design based on Court and plain cards and with a head of Fortune blindfolded on the top, a blotter and paper-knife by Miss Doris E. Saffery, and the work of Miss Dorothy C. Dumsday and Miss Olive H. Dinjian were other commendable works in stained wood. All these students belong to the Polytechnic Institute.

Wood carving is not, as a rule, one of the strong points of the National Art Competition exhibitions, but this year examples of carving gained high praise from the judges, and gold medals for Mr. David Evans, of Manchester School of Art, and for Miss Alice Lilian Hitchcock, of Kensington (School of Art Wood Carving), the student whose numerous honours were referred to earlier in this article. The work of Mr. Evans was a carved frame for an illuminated Roll of Honour of the students of Manchester School of Art who have given their services to their country, and that of Miss Hitchcock, a panel of delicately modelled figures in low relief. Of the decorated wooden boxes in the exhibition a good example was that shown by Miss Hilda J. Pocock, of the Polytechnic Institute School of Art, carried out in gold and cream-coloured gesso with touches of blue.

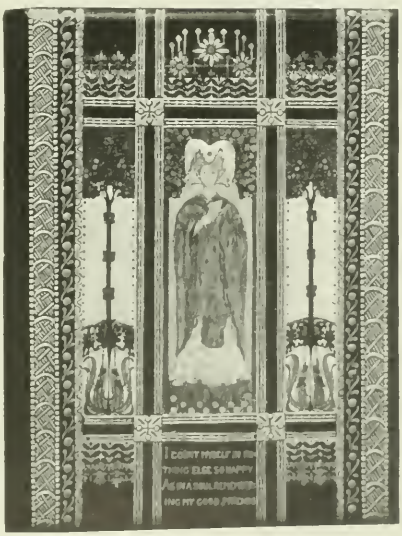
The pottery was more interesting, in some respects, than that of 1914. The complaint of the examiners last year of the almost entire absence of modelled figures in pottery or porcelain was probably the cause of the appearance of several of these figures in the recent exhibition. The best by far was that of a woman in long flowing robes of purple and green, of the fashion of the fifteenth century, by Mr. Joseph Bennison, of Stoke-on-Trent (Hanley). Another good example was the duck modelled by Miss Mary Soame, of Stoke-on-Trent (Burslem). Very bold, and effec-

STAINED-WOOD DRESSING-CASE. BY GWEN WHITE (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)

STAINED-WOOD CARD-BOX. BY IRENE F. PARKER (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)

tive of its kind, was the panel of tiles representing a Dreadnought steaming through a rough sea, by Mr. Carlton Rivers, of Stoke-on-Trent (Hanley). A pottery plaque by Mr. Francis B. Travers, Stoke-on-Trent (Burslem), and vases by Mr. Reco Capey and Miss Winifred Lees of the same school; a lustre plate with a simple design in purple by Miss Henrietta Wright, of Bournemouth; the designs for the decoration of porcelain plates by Miss Alice Lilian Hitchcock, of Clapham School of Art, and the lustre tiles by Mr. H. W. Chiverton, of Salford, all deserved notice. Some red tiles by Mr. Harry Hoyle, of Accrington, were capital in modelling and arrangement, but the heraldic lion is a little overdone just now as a decorative motive. Special mention should be made of the sgraffito pots from the Wimbledon School of Art, and in particular two with designs of dancing figures, by Miss Olive E. M. Hollyer; and two by Mr. Sidney A. Waye, the best of which was decorated with a representation of Sir Lancelot hunting in the woods with Queen Guinevere.

Among the enamels a small panel of a mermaid, in tones of blue, blue-green, and gold, designed for the top of a jewel-box by Miss Caroline Hall, of Sunderland; and a tiny enamelled jewel casket, by Mr. Nathan Rosenberg, of Birmingham (Margaret Street), were attractive; but the enamels generally were weak. Enamel is not the medium in which the student should attempt to execute ambitious figure subjects. The jewellery section included good pendants and chains by Miss Dorothy Ballantine and Mr. Wilfrid L.



STAINED-WOOD BLOTTER AND PAPER-KNIFE. BY IDRIS E. SAFFERY (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)

Vinson, both of Islington (Camden) School of Art, but collectively it was unimportant.

In black-and-white work and book illustration the exhibition was, perhaps, rather below the level of last year. Mr. F. C. Jones, of Bradford, gained a silver medal for illustrations to "Gulliver's Travels," of which the best of those shown was a capital

STAINED-WOOD TOBACCO-JAR. BY LUCIA B. BERGNER (POLYTECHNIC INSTITUTE SCHOOL OF ART, MARYLEBONE)
(See also p. 248)

drawing of Gulliver stepping from street to street over the houses of Lilliput. Another drawing of Gulliver capturing the enemy's fleet had some good points, but the figure of the hero of the story was not successful. Mr. Leonard Squirrell, of Ipswich, whose work has frequently been illustrated in this magazine, distinguished himself again in etchings and in good studies, chiefly of landscape, in pen-and-ink and pencil, including a view of a town seen from a height, a drawing of a windmill, and some interesting pastorals. The remaining studies in this group included capable illustrations to "The

ENAMELLED PANEL FOR THE TOP OF A JEWEL BOX BY CAROLINE HALL (SUNDERLAND)

Heroes" of Charles Kingsley, by Mr. Edward G. Hallam, of the City School of Art, Liverpool; an etching of the Avon running between its high banks at Clifton, by Miss Kathleen M. Jebb, of Bristol (Queen's Road); and some graceful designs for a calendar, with figures representing the four Seasons, by

POTTERY PLAQUE. BY FRANCIS B. TRAVERS (BURSLEM SCHOOL OF ART, STOKE-ON-TRENT)

POTTERY FIGURE. BY JOSEPH BENNISON (HANLEY SCHOOL OF ART, STOKE-ON-TRENT)

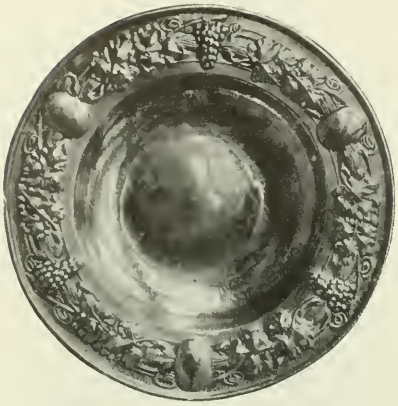
cover with tooled designs of different flowers by Miss Barbara G. Legge, of West Ham Municipal Technical School of Art. Of the decorative work in leather the exhibits were few. The best, perhaps, were a scabbard and a card-box with ivory feet and handles by Mr. Frederick R. Smith, of Wolverhamp-

SGRAFFITO POT. BY OLIVE E. M. HOLLYER (WIMBLEDON SCHOOL OF ART)

Miss Caroline Hall, of Sunderland School of Art, who was very successful last year in her treatment of similar subjects.

The leather book cover does not offer a large field for the designer, and it cannot be said that any one of those shown in the exhibition was of startling originality. Nevertheless some of them were pleasing enough, especially the grey cover of William Morris's "Defence of Guenevere" by Miss Annie Hugill, of Keighley; and a green

SGRAFFITO POTS BY SIDNEY A. WAVE (WIMBLEDON SCHOOL OF ART)



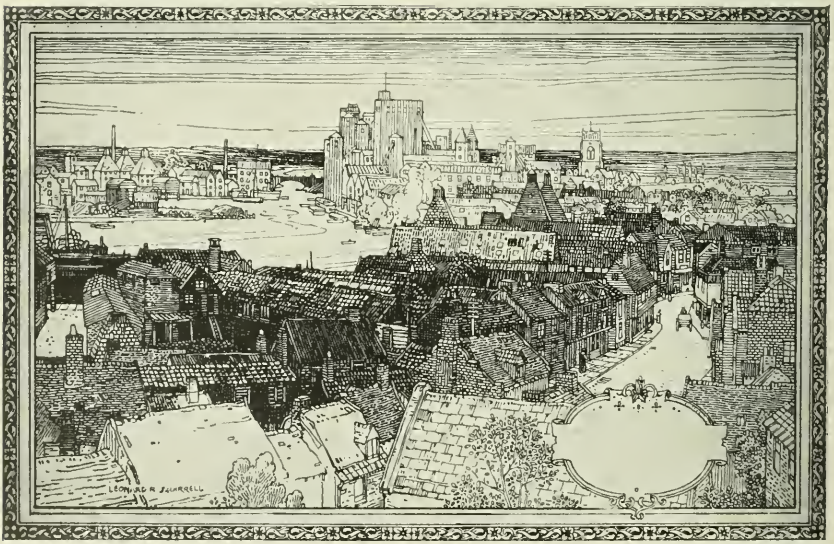
BRASS DISH. BY ERIC J. ROSS (ACTON AND CHISWICK POLYTECHNIC SCHOOL OF ART)

REPOUSSÉ BRASS SALVER. BY ALLAN V. SOUTHWICK (BILSTON SCHOOL OF ART)

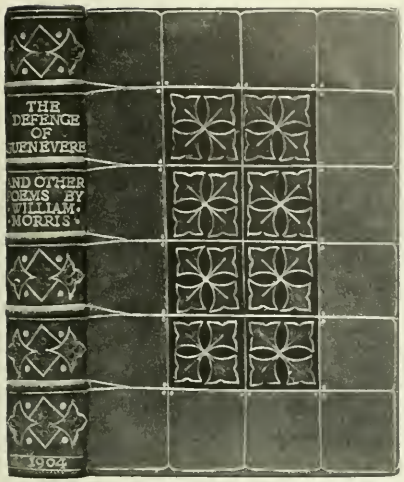
ton; and a trinket-box of red leather inlaid with ivory by Miss Phyllis F. Owen, of Birmingham.

A sundial with a frame of cast lead and a dial plate made and gilded by the student, Mr. John E. Sleigh, of Walsall; a brass dish with a design of grapes and vine leaves by Mr. Eric J. Ross, of Chiswick (Acton and Chiswick Polytechnic); and a repoussé brass salver by Mr. Allan V. Southwick, of Bilston, were prominent among the larger pieces of work in metal.

The stained glass was shown as usual on a shaded screen lighted at the back, but the illumination, good as it was, was insufficient to penetrate the opacity of some of the more deeply coloured pieces.



PEN-AND-INK BOOK ILLUSTRATION BY LEONARD R. SQUIRRELL (IPSWICH SCHOOL OF ART)



LEATHER BOOK COVER. BY ANNIE HUGILL (KEIGHLEY SCHOOL OF ART)

Students should not forget that a window, even of stained glass, is intended to admit light. This criticism, however, does not apply to the pleasantly arranged panel with heraldic devices shown by Mr. Frank M. Benfield, of Hammersmith School of Arts and Crafts.

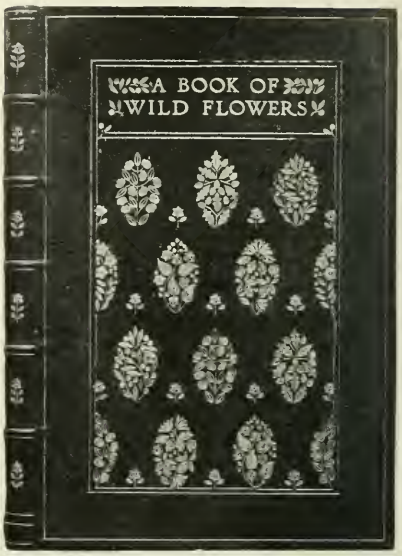
Miss Hilda Butcher, of Ipswich School of Art, was awarded a silver medal for a striking design for a stencilled curtain with squirrels, grapes, and vine leaves on a grey ground. Another stencilled curtain, less novel but richer in colour, and bordered with a running pattern of hounds chasing deer, was contributed by a Chelmsford student, Miss Maud M. Fowler, who also gained a silver medal. The stencilled hanging by Miss Rosa C. Lister, of Ipswich, must be accounted a most creditable effort if the student's age—fourteen—was correctly given on the label. Designs for "South American dress materials" by Mr. Daniel W. Sharp, of Nelson School of Art, light in fabric and harmonious in colour, indicated that Lancashire manufacturers are not neglecting the possibilities of one of the most profitable of the German markets. Among many other designs for fabrics those for machine-made lace by Mr. Darral P. Clarke and other Nottingham students should be mentioned; and for pillow-made lace by Miss Florence R. Ingle, of Cork, and a quaint curtain in cut linen and drawn thread by Miss Mignon L. Evans, of Dublin. An embroidered overmantel for a nursery, with figures of Dick Whittington, Mother Goose, Little Red Riding Hood, and others worked in bright colours by Miss Gwladys Jones, of Birmingham (Margaret Street), was well adapted for its intended purpose; and another interesting piece of needle-

ILLUSTRATION FOR "GULLIVER'S TRAVELS." BY FRED C. JONES (BRADFORD SCHOOL OF ART)

work, executed in ten or a dozen varieties of stitches, was the embroidered cushion-cover by Miss Gladys Elton, of Preston (Harris Institute).

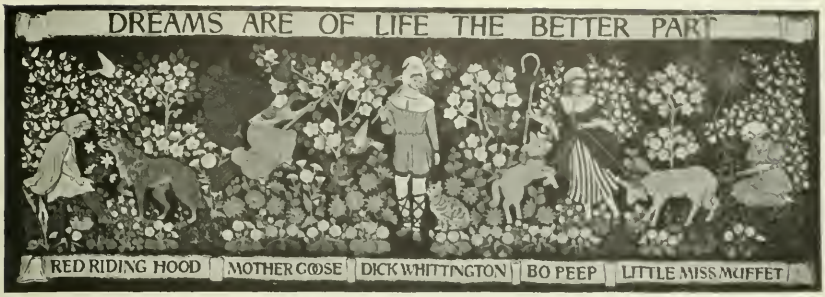
The examiners in the section of Woven Textiles refer with gratification to the increase in the number of designs which were worked out in material, but at the same time they point out that many of the designs submitted to them for adjudication displayed no knowledge of the practical conditions of production; such, for instance, as a so-called design for furnishing tapestry, which was evidently made without any special consideration of textile design whatever. This is by no means the first time that this criticism has been made with regard to the textile designs emanating from our

STAINED-GLASS PANEL. BY FRANK M. BENFIELD (LONDON COUNTY COUNCIL SCHOOL OF ARTS AND CRAFTS, HAMMERSMITH)



TOOLED LEATHER COVER FOR AN ILLUMINATED BOOK. BY BARBARA G. LEGGE (WEST HAM MUNICIPAL TECHNICAL SCHOOL OF ART)

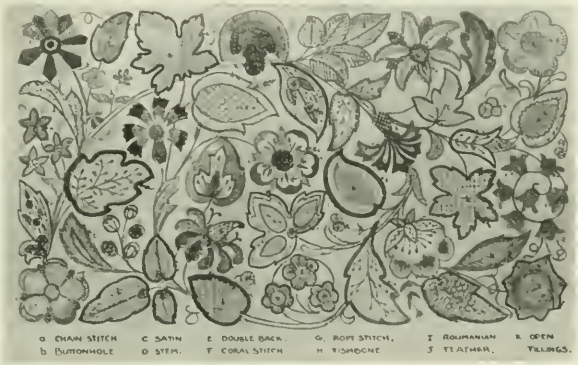
MODELLED DESIGN FOR CAST-LEAD SUNDIAL. BY JOHN E. SLEIGH (WALSALL SCHOOL OF ART)



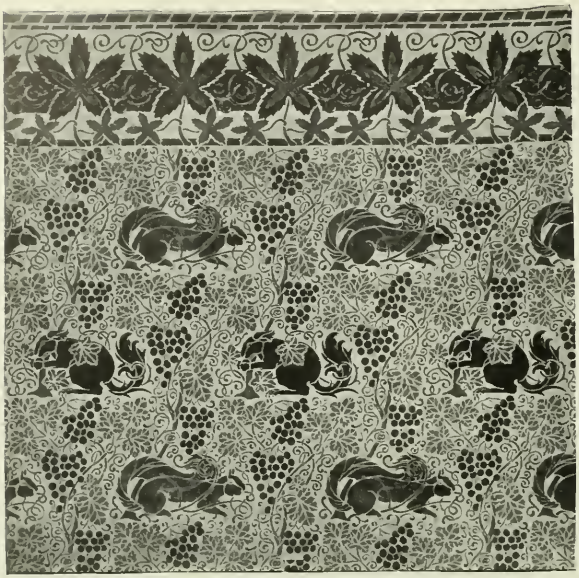
EMBROIDERED OVERMANTEL FOR A NURSERY — BY GWLADYS JONES (BIRMINGHAM, MARGARET STREET)

art schools, and it is applicable to other classes of design as well, but in view of the important position which the textile industries occupy in this country, a strenuous effort should be made to rectify the shortcoming pointed out by the examiners (Mr. J. H. Dearle, Mr. Frank Warner and Mr. Arthur Wilcock), whose association with these industries entitles them to speak with authority on the subject. They also touch upon another weak spot in textile designing when speaking of the designs for damask sent up, namely, the overcrowding of the design with detail and the need for simpler types of design.

In the sections of painting and drawing an unusually large number of still-life studies in oil and water-colour was shown. The average quality was high for school work, but there was nothing so individual as one or two of the examples in last year's exhibition. The paintings from the life included nothing remarkable, but there were some good drawings. Miss Dorothy C. Bunn, of Birmingham (Margaret Street), showed a capital profile of a man's head, and Miss Alice L. Hitchcock, of Clapham, a study from the nude in which the character and girlishness of the model



DESIGN FOR EMBROIDERED CUSHION-COVER AND THE SAME AS EXECUTED. BY GLADYS ELTON (HARRIS INSTITUTE SCHOOL OF ART, PRESTON)



DESIGN FOR STENCILLED CURTAIN. BY HILDA BUTCHER (IPSWICH SCHOOL OF ART)

were sympathetically expressed. Excellent studies from the nude were also shown by two Birmingham (Margaret Street) students, Mr. Arthur Mason and Mr. Leonard A. Eustace.

From an appendix to the official list of awards it appears that the number of works submitted in the National Competition for 1915 was just over eleven thousand, of which nearly ten thousand five hundred were contributed by two hundred and fifty-two schools of art, or branch schools, art classes, &c., in England, out of two hundred and sixty-seven schools, classes, &c., which participated in the competition, the remainder being from schools in Wales, Scotland, Ireland, the Isle of Man, and New Zealand. Nearly two thousand awards were made, the great majority being commendations.

W. T. WHITLEY.

IN their report on the Board of Education Examinations in Art for 1915 the examiners state that although, in spite of the abnormal circumstances of the year, the number of candidates showed an increase, many of the better students had apparently been prevented from entering. They noted especially a "sad falling off" in the work submitted in the examination in original design.

DESIGN FOR STENCILLED DOOR CURTAIN. BY MAUD M. FOWLER (CHELMSFORD SCHOOL OF ART)

CANADIAN ARTISTS AND THE WAR. BY H. MORTIMER-LAMB.

WHILE perhaps even yet Canadians have failed to realise adequately the stupendous significance of the great struggle in Europe, or fully to appreciate the extreme gravity of the crisis which confronts the Empire, and in fact civilisation, nevertheless, broadly speaking, the Dominion has from the first responded spontaneously and loyally to the calls of duty and patriotism. Already the pick of her young men, recruited from every class, are in khaki. The Canadian soldiers fighting in Belgium now exceed in numbers the total force that represented Britain in the Crimean War, and at home the majority of the people are doing all that lies in their power to be of service.

For over a year before the outbreak of hostilities Canada experienced an industrial and financial depression, following and consequent on a period of exuberant and unwarranted inflation and speculation. This condition, from which last summer some recovery was just beginning to be made, was considerably aggravated by the war and all trades and industries, with the exception only of those contributing to the manufacture of munitions, have been and still are very nearly at a standstill. In consequence retrenchment and economy have become obligatory throughout the country: luxuries of every nature have been eschewed, and Canadian art, never too generously encouraged by local patronage, has received even scantier support than formerly. No class has been more severely hit by the war than the artists; none has shown a more earnest disposition to be patriotically helpful to the national and common cause. This has been evinced in more than one direction. Some of the painters have enlisted for active service, including two of the most promising among the younger men, namely, Randolph Hewton, who is serving with the Second Canadian Contingent now in Europe, and A. Y. Jackson, who has joined the Third Contingent raised by the Dominion.

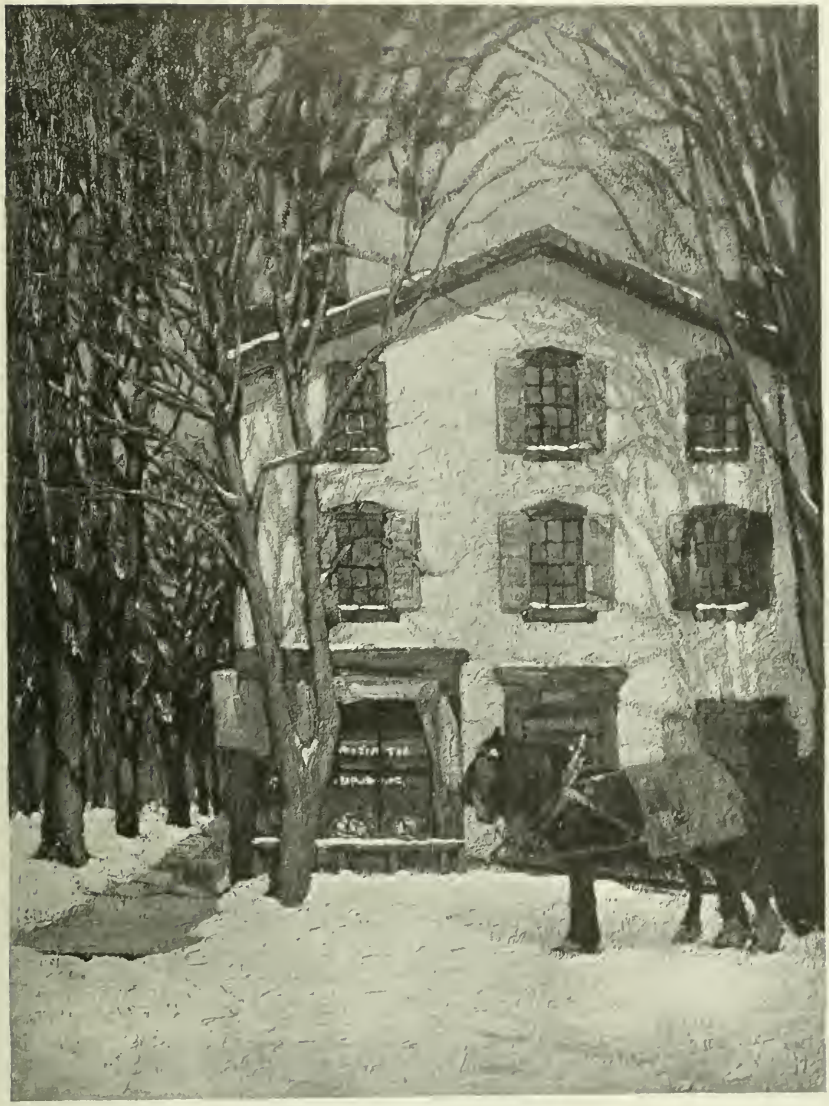
"CLOUD SHADOWS" BY W. BEATTY, R.C.A.

"IN ALGONQUIN PARK" BY TOM THOMSON

Other examples of individual devotion and self-sacrifice might be cited, but in the present article it is proposed to refer more especially to a collective and eminently successful action that was adopted by the artists of Canada, as represented by their three principal associations—the Royal Canadian Academy, the Canadian Art Club, and the Ontario Society of Artists—whereby they, as a body, were enabled to contribute a very substantial sum to our National Patriotic Fund, out of which the wives and families of Canadian soldiers serving with the colours are supported in comfort. The establishment of this fund was a necessary preliminary to successful recruiting; and this being generally recognised, the appeal for contributions met with a ready and generous response throughout the country.

The artists were not backward. In addition to gifts of money, some offered pictures to the various patriotic organisations, with the suggestion that these be sold for the benefit of the fund. While the spirit and intention thus evidenced received deserved appreciation, it was generally considered expedient to decline the proposals, since the organisations in question did not feel that they were in a position to dispose of pictures so offered to advantage. It was then that a decision was reached by the art societies to act in union and devise a means by which the patriotic aspirations of their members might be accomplished. After consultations, therefore, it was arranged that the Royal Canadian Academy should collect the paintings and sculpture already offered, invite gifts of works from other artists, and with a collection thus formed, which would be, it was hoped, as complete and representative as possible of Canadian art, hold

"THE MELTING SNOW" BY F. W. HUTCHISON



"THE CORNER STORE"
BY LAWREN S. HARRIS

a series of exhibitions in all the larger cities of the Dominion with the intention of devoting the proceeds to the Patriotic Fund.

This programme was effectively carried out. When the collection was finally assembled it comprised eighty pictures and two pieces of sculpture. To it practically every Canadian artist of standing contributed, and in most instances the examples of work were of high quality, and represented the respective donors at their best. A sensible restriction was made by which no picture could be accepted that exceeded certain, and for the special purpose intended, appropriate dimensions. This had a twofold result: it provided that no work should receive undue prominence merely because of its size; and it was an important factor towards ensuring the saleability of each picture. A harmonious uniformity in another respect was also secured by the framing of the pictures alike. The frames were made of a simple, narrow moulding of tasteful design, finished in dull gold. The general effect was admirable, and one may perhaps be permitted to suggest that it would be no disadvantage if this practice were to become largely universal in connection with public exhibitions of pictures. The expense of the framing, by the way, as well as that of transport, packing and exhibiting the pictures, was borne by the Royal Canadian Academy.

The method adopted for the sale of the works donated was both unique and ingenious, and even this, too, might be considered worthy of imitation on ordinary occasions. Instead of the artist placing a value on his work, the public was given the opportunity to do so. At each city where the pictures were exhibited bids were received. Each bid was bulletined, and so one could always ascertain the amount of the best offer on any particular work, and if desirous of possessing it raise the bid accordingly. At the conclusion of the series of exhibitions the offer of the highest bidder, "if deemed at all reasonable by the Committee," was accepted. As a matter of fact by this plan every picture was sold, and it is probable that the aggregate amount realised represented a larger amount than would have been obtained had each work been disposed of at the valuation put on it by its author.

Among the principal works shown mention should be made in particular of *Late Afternoon*, a sincerely painted landscape in quiet tones by the President of the Academy, Mr. Wm. Brymner: *Herring Fishing, Bay of Fundy*, by John Hammond; *The Woodman's Home*, by Homer Watson, President of the Canadian Art Club; *Early Morning Sun*, by Clarence A. Gagnon: *Glories of the Great Divide*, by F. M. Bell-Smith; *In the North Country*, an exceptionally fine example of the work of A. J.

"SPRING SONG" BY FLORENCE CARLYLE, A.R.C.A.

"THE FARMYARD." BY
HELEN McNICOLL

"LATE AFTERNOON" BY WILLIAM BRYMNER, R.C.A.

Jackson; *In Algonquin Park*, by Tom Thomson, a young artist of great promise; *Farm on the River*, by K. R. McPherson; *White Narcissus*, by H.R.H. Princess Patricia of Connaught; *Effet Gris, Neige*, by O. Leduc; *March Evening: a Thaw*, by A. Suzor Coté; *The Melting Snow*, by F. W. Hutchison; *The Lonely North*, by J. E. H. MacDonald; *Winter Harvest*, by Maurice Cullen; *The Old Sailor*, by E. Dyonnet; *Cloud Shadows*, by J. W. Beatty, R.C.A.; *The Mysterious Wood*, by Chas. de Bell; *A Laurentian River, Winter*, by A. D. Rosaire; *Petite Canadienne*, by Gertrude Des Clayes; *The Farmyard*, by Helen McNicoll; *Girl with Sea-gulls*, by Laura Muntz; *Spring Song*, by Florence Carlyle; *The Corner Store*, by Lauren S. Harris, quite one of the most convincing and satisfying examples, as so far exhibited, of this young and rising artist's efforts; and last, but by no means least, *Dieppe*, by J. W. Morrice.

Other contributors of interesting work were Robt. Harris, W. Malcome Cutts, C. M. Maby, A. C. G. Lapine, F. S. Challener, L. M. Kilpin, Robt. F. Gagen, W. E. Atkinson, W. St. T. Smith, Mary H. Reid, Harry Britton, C. W. Simpson, Henri Beau, H. Ivan Neilson, C. W. Jeffreys, Arthur Lismer, F. H. Brigden, Herbert S. Palmer, A. H. Robinson, H. Mabel May, Mary E. Wrinch, Louis Keene, J. S. Gordon, E. Wyly Grier, G. Horn Russell, Owen Staples, Franklin Brownell, Archibald Brown, E. R. Glen, William Hope, T. Mower Martin, Geo. A. Reid, Percy Woodcock, J. St. Charles, J. C. Franchere, Dorothy Stevens, Dudley Ward, F. Horsman Varley, Ernest Fosbery, Gertrude S. Cutts, W. H. Clapp, T. H. Greene, F. S. Haines, J. W. Cotton, Charles Gill, Curtis Williamson, Jeanne de Crevecœur, Harriet Ford, Clara S. Hagerty, Geo. Chavignaud, Gustav Hahn, Emily Coonan, T. W. Mitchell, Robt. Holmes, A. Laliberte, and Henri Herbert.

PROFESSIONAL CLASSES WAR RELIEF COUNCIL.—The "Art in War Time" Committee of this organisation has arranged to hold a continuous exhibition of pictures and decorative art at No. 13 Prince's Gate, London, S.W., the town house of Mr. J. Pierpont Morgan, who has generously allowed the Council to use it as their headquarters. Portraits, miniatures, illuminated rolls of honour, and a variety of objects suitable for wedding presents, are special features of this exhibition, which is open on weekdays from 10 till 1, and in the afternoon, except Saturday, from 3 till 5.

VIEWS IN ITALY

FLORENCE, ROME, MILAN, VENICE

FROM PHOTOGRAPHS BY DONALD McLEISH

FLORENCE: THE RIVER ARNO WITH ITS FAMOUS BRIDGE CONSTRUCTED IN 1352

ST. PETER'S, ROME, FROM
THE BERNINI COLONNADE

"THE REFUGE OF THE HUMBLE." A FAMILIAR SCENE IN ITALIAN CHURCHES

THE ARCH OF TITUS, ROME

THE HISTORIC APPIAN WAY

SOME OF THE STATUE-CROWNED
SPIRES OF MILAN CATHEDRAL

ST. MARK'S, VENICE. THE GREAT CENTRAL DOOR

THE FISHING VILLAGE OF
BURANO, NEAR VENICE

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—Those who have followed the work of Mr. William P. Robins since he exhibited his first plates at the New English Art Club four years ago cannot have failed to note the large forward strides made by this talented young etcher. If less romantic in mood than his earlier plates, the impressive examples of his more recent work reproduced here show a greater knowledge of nature, and a corresponding increase in technical assurance, this assurance revealing itself most eloquently in a clean and crisp line, and in the judicious economy of its use. Mr. Robins's etchings are refreshingly free from all subterfuge and surface brilliance; there is no striving for mere "effects"—except for such as nature herself deliberately offers in her steady moods. The artist seems rather to direct his efforts towards obtaining simplicity and breadth of design; not less clear is his intention to give structure and weight to his houses, trees, and soil, and to create light and air above and around them. He seldom draws the human figure, but he compensates for its absence by the interest he takes in the personality of trees.

Mr. Robins's craft perhaps, owes no little to Rembrandt and John Cotman; but its fresh vigour is a test of his own individuality which aspires to catch at the point of the etcher's needle the English countryside's peculiar character with love and skill. He finds most of his subjects in Hertfordshire, where he lives, but a number of his plates represent scenes in Suffolk (Constable's country), and in Holland. Special attention is drawn to his dry-points, of which *The Old Willow* and *The Brook* are among the most successful. The dry-point is a difficult medium, and Mr. Robins's success is all the more notable.

Mr. Robins was born in London in 1882. He studied at the St. Martin's School of Art—he is now on its faculty—and at South Kensington

"AN OLD BARN"

FROM AN AQUATINT BY WILLIAM P. ROBINS, A.R.E.

(By permission of Messrs. Obach and Obach)

(By permission of Messrs. Colnaghi and Obach)

"THE BROOK." DRY-POINT. BY WILLIAM P. ROBINS, A.R.E.

(By permission of Messrs. Colnaghi and Obach)

"THE OLD WILLOW." DRY-POINT
BY WILLIAM P. ROBINS, A.R.E.

under Sir Frank Short. He has exhibited at the New English Art Club, the Royal Academy, the Royal Scottish Academy, the International Society, and at various international exhibitions in Venice, Florence, and Leipzig. He is an Associate of the Royal Society of Painter-Etchers, and is represented in the Print collections at the British Museum, the Victoria and Albert Museum, the Uffizi at Florence, and the Library of Congress, Washington.

When the miniatures of the Australian artist, Bess Norriss (Mrs. J. Nevin Tait), were first shown in London, her gifts in this branch of art were quickly recognised. Most of her work has necessarily been associated with portraiture. In Australia she had sittings from Prince Ranjitsinhji, the Hon. William Shields, Premier of Victoria, and Edith Crane, the first actress to play Trilby in the Commonwealth; and since she came to London she has painted a number of notabilities—particularly those in the musical world. Avoiding any set attitude in posing her sitters, she aims to concentrate the interest on the personality of the original, at the same time taking advantage of any note of colour to heighten the effect of the composition. One of her works, *Bon Jour*, a group composed of a nurse and child, was bought for the Walker Art Gallery, Liverpool. The artist is also represented in the Melbourne Gallery by two works bought by the Felton Bequest, and her miniatures have been shown at most of the important exhibitions here and in Paris.

What the ultimate effect of the great war on the artistic production of this country will be it is of course impossible to predict, but there are already signs that in so far as the applications of art to industry are concerned the lack of that organised co-operation which has played such an important part in the development of German and Austrian industrial art in recent years is felt to be a drawback calling for remedy. Consciousness of the need for closer co-operation among the parties interested in the welfare of our applied arts has brought into existence the Design and Industries Association, to which reference was made in these columns recently, and which we learn has taken steps to establish branches in the chief industrial centres. And now there is a promise of another organisation which, while having much the same chief object in view—namely, "to bring the designer, manufacturer, and public into closer co-operation," differs as regards its *modus operandi*. This scheme is for a British

"MRS. C. CASS, OF NEW YORK" FROM A MINIATURE BY BESS NORRISS TAIT

"MRS. GEORGE BELCHER"
FROM A MINIATURE BY BESS NORRISS TAIT

Decorative Arts Society, and an outline of its objects and method is given in a circular signed by the well-known designer, Mr. Frederick Vigers, with whom we understand other artists of note in the field of decorative art are co-operating. The primary object of the proposed society is stated to be "to encourage the production of objects of interior and exterior decoration of British design and manufacture," and as a means of securing public interest in these productions it is proposed that there should be formed "a permanent clearing-house or exchange where all decorative objects will be exhibited," and further that "an index illustrated by sketches or reproductions of every kind of decorative work be always available to prospective buyers." The suggested permanent exhibition is to include works of fine art, and especially examples of portraiture, and in order to induce the public to make a habit of visiting the galleries, lounges and light refreshments are to be provided. There has long been a need for a continuous exhibition such as that contemplated, and the idea is a good one if only it can be carried out on practical lines. We understand, however, that it is not proposed to take any immediate steps to realise this programme, and perhaps it would be as well for those concerned to consider the expediency of joining up with the organisation which has already made a start, for in a case of this kind the existence of more or less rival schemes may prove prejudicial to the attainment of the objects which both have in view.

"The Glory that was Reims" was the title of an exhibition at the Leicester Galleries last month of photographs taken by the sculptor-restorer of Reims Cathedral prior to, and since the bombardments by the Germans. That these deliberate acts of vandalism were not dictated by any military necessity is shown by the declaration of the Vicar-General to the Archbishop of Reims which is quoted in the catalogue of this exhibition. "In the name of his Eminence the Cardinal Archbishop of Reims, and as a witness myself hour by hour of all that passes in my church, I offer the most formal denial to the improbable German report. No post of observation on the towers, nor batteries on the court in front of the building, nor cantonment, nor any post of troops whatever, at any moment, was near the Cathedral. The whole population will bear me witness." As a magazine devoted to the arts we should be failing in our function did we not record in our pages this declaration; for, to quote further, and this time from the protest issued by M. Delcassé, Minister of Foreign Affairs, to the Neutral States "cet acte révoltant de vandalisme . . . dérobe à

"THE TULIP GIRL"
FROM A MINIATURE BY BESS NORRISS TAIT

"DREAMS" (MINIATURE) *(See p. 276)* BY BESS NORRISS TAIT

l'humanité une parcelle incomparable de son patrimonie artistique." A series of well over a hundred excellent photographs of all parts and details of this superb Cathedral forms a record of inestimable value now that the shells of the destroyer have wrought such fearful damage to the roofs, towers, windows and sculptures.

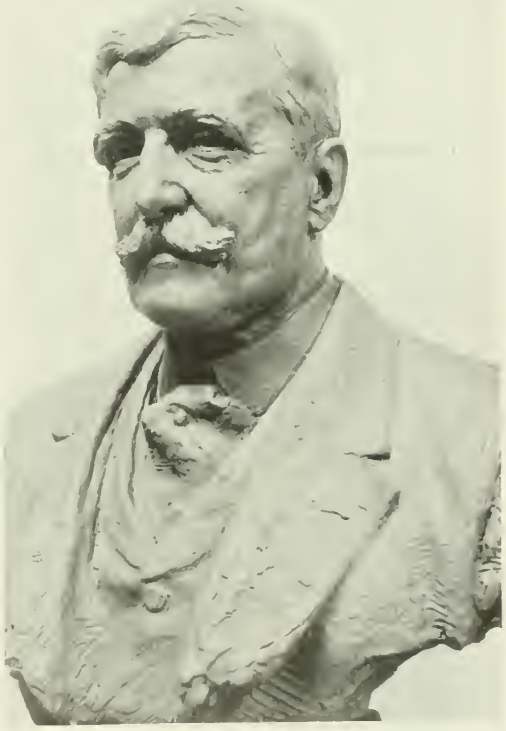
While the war has hit artists very hard they have yet done much by their gifts and by offering their proceeds of exhibitions to support various charitable causes. So it would be only fair and right that the Artists War Relief Exhibition, held recently under the auspices of the Royal Institute of British Architects and the Imperial Arts League at the Maddox Street Galleries, should receive the warm support of the public, as we trust it may have done. Here was an opportunity of acquiring at modest prices examples of the work of many able artists; and the variety of exhibits afforded something to please all tastes in pictures. Space does not permit of a mention in detail of more than a very few of the exhibits, but among other items of interest were a number of pictures by Mr. A. K. Brown; a clever little sketch in oils of *Ruins at Delphi, Greece*, by Mr. H. Hughes-Stanton; large oil paintings by Mr. David Murray, Mr. A. Carruthers Gould, Mr. Edward King; *Fountains Hall, from the Gardens*, by Mr. Lavery; a fine pastel *Allegory*, by Mr. Solomon J. Solomon; an attractive sea-scape with figures of a girl and little boy, by Mr. Lionel F. Smythe; Mr. T. C. Gotch's *Ice Maiden*, pale green against the deep blue of the ice; excellent water-colours by Mr. Clausen and Mr. Dacres Adams; some good lithographs by Anthony R. Barker; two fine sketches by Alfred Waterhouse, R.A., particularly one of *Rome* dated 1873; skilfully impressionistic etchings with a sense of movement and life by Mr. W. Walcot, reconstructions of scenes in the days of ancient Rome; several good pen-drawings by Sir Chas. Nicholson, Bart., notably *Aerschot*; and a variety of sketches, drawings, &c., by such well-known artists and architects as Mr. Guy Dawber, Mr. Arnold Mitchell, Sir Ernest George, Mr. E. A. Rickards, Mr. Edgar Wood, Mr. Hanslip Fletcher, Mr. Frank L. Emanuel, Mr. Harry Winslow, Mr. Talbot Hughes, Mr. Douglas Wells, Mr. J. Joass, and others.

It seems hardly possible to get away from the war, and even in the recent exhibition of sketches by Mr. Hugh de T. Glazebrook at the Fine Art Society—gleanings from pleasant holiday rambles in North Italy and the "Trentino"—we were conscious first of all of their interest as recording scenes in the Italian war zone. Of particular interest were the clever impression of *Autumn Haze, Arco Valley, Trentino* and *A Port, North Italy, Summer*; while other works which attracted attention especially were *Fishing Village, Sestri Levante* and *Mountainous Country round Riva* (*Lake of Garda*).

The exhibition of Arts and Crafts at the Institute, Central Square, the Hampstead Garden Suburb, may, we hope, be the first of a series of shows supported by local artists and craftsmen. A number of pictures, etchings, miniatures, lithographs, &c., were exhibited, and one would refer particularly to the clever studies of birds and animals by Mr. Edwin Noble, various paintings by Mr. E. A. Verpilleux, especially his clever *Sheep Fair*, a quaint fan entitled *The Italian Marriage Procession* by Miss Sylvia Smee, some of Mr. W. Barribal's gay and vivacious water-colours, Mr. Fred Taylor's poster design, *Off for the Holidays*, now familiar as advertising the Brighton Railway; also some excellent miniatures by Mr. Dudley Heath (Hon. Secretary of the exhibition). Local craftwork was represented in some charmingly simple and original pottery by Miss Richards, bookbindings by Miss Hedera Sydenham, leather-work by W. G. Grant, and metal-work and jewellery by Miss Enid Kelsey. Some of the admirable productions of the Artificers' Guild were on view.

LEEDS.—There is a popular but mistaken belief that all British talent drifts Londonwards, to take up its quarters in that shelter of the arts. A contrary instance may be cited in the case of Edward Caldwell Spruce, a sculptor who has successfully resisted the metropolitan magnet and still keeps to the provinces; Leeds being the place of his home and work. Though a frequent exhibitor at the Royal Academy and the Paris Salon, Mr. Spruce is less known in the South than his work warrants.

Born at Knutsford in Cheshire (the "Cranford" of Mrs. Gaskell) in the sixties, he began modelling early. Employment at a local tile factory was his first start in the serious business of life, but a habit of making portrait busts in his dinner hour, provoked the ire of a foreman and Spruce, refusing to give up art, left in disdain. Eventually he found his way to Leeds where a wider field of art was open to him. The Burmantofts Art Pottery was in its early years, and Mr. Spruce shortly became head designer and modeller, a position he held for



PORTRAIT BUST OF COL. E. A. BROTHERTON (BRONZE)
BY E. CALDWELL SPRUCE

a number of years, thereby gaining useful practical knowledge of architectural and ceramic decorative work. At this time he was also teaching modelling at the Leeds School of Art. With a strong desire to do work of higher order Mr. Spruce went to Paris for serious study.

It was in 1905 that Mr. Spruce first exhibited at the Paris Salon, the work being a bronze portrait tablet. Returning to Leeds he thoroughly entered into his career. His designs in competition were accepted for part of the external decoration of the Royal Academy of Fine Arts at Rio de Janeiro. Of the four huge panels he executed for the building two were each forty feet long. When exhibited at the Royal Academy in 1907 *The Alarm*, a life-size bronze figure, drew much praise from both artists and critics; it is now the property

"THE ALARM" (BRONZE). BY E. CALDWELL SPRUCE

"THE ROISTERER" BY E. CALDWELL SPRUCE

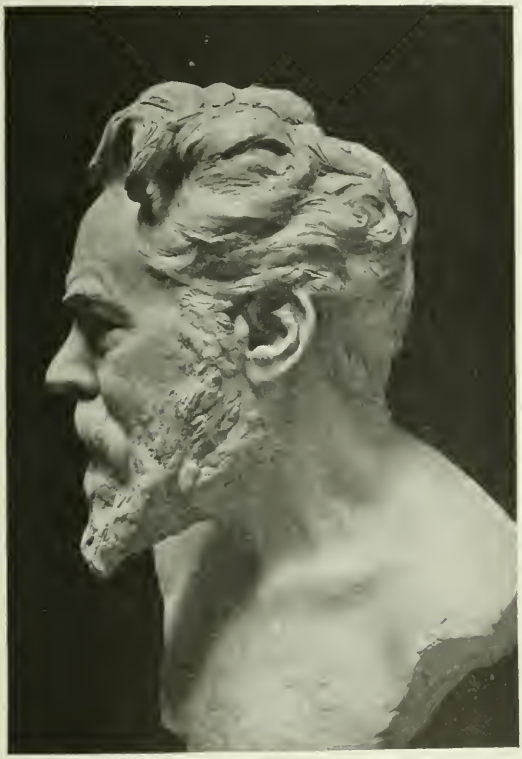
of Colonel E. A. Brotherton, whose portrait bust in bronze by Mr. Spruce was well placed in this year's Academy. Mr. Spruce's fine marble bust of Lord Airedale is among the treasures of the Leeds City Art Gallery, and he was commissioned to execute the memorial tablet of Phil May (his personal friend) placed upon the birthplace; this was reproduced in THE STUDIO.

Mr. Spruce is particularly happy not only in catching an excellent likeness of his sitter but in getting far more; the inner character is indicated and the subtle expression and poise of head or body closely observed and reproduced. He has no faith in eccentricities though he is quite alive to the merits of the best up-to-date sculpture. He prefers to regard his work as something to be done in a straightforward truthful manner with freedom and breadth. F. K.

DUBLIN.—The death of Sir Hugh Lane has deprived Ireland of the greatest of her benefactors in the world of art. For many years past he had worked assiduously through good and ill report to further the appreciation of art in Ireland and the development of the Irish school of painting. The Dublin Municipal Gallery of Modern Art owes its existence to his generosity and his enthusiasm, and many Irish painters have found, through him, recognition and fame.

In this Municipal Gallery over one hundred pictures, drawings, and pieces of sculpture testify to Sir Hugh Lane's insatiable generosity. The removal of his loan collection some two years ago, owing to the failure of the scheme for a new Gallery building, will be fresh in the public mind. This conditional gift consisted of some eighty works of art, including several important examples of Manet, Renoir, and other Impressionist painters. It is the earnest hope of all lovers of art in Ireland that Sir Hugh Lane's dream of a new Gallery for the collection he initiated in Dublin may yet be realised, and that the pictures which he intended to be its chiefest ornament may yet find their home there.

Since the publication of the 1908 catalogue, now out of print, some forty or fifty additions have been made to the Municipal Gallery collection. To mention but a few, there are (amongst the pictures of foreign schools) Daubigny's beautiful landscape, *Un coup de Vent*; M. Maurice Wageman's seascape, *Sur la Plage*, and Boldini's brilliant *Portrait of a Lady*. Amongst the English additions are a fine landscape and a portrait, *The Blue Girl*, by Mr. Wilson Steer; Mr. Orpen's splendid portrait of Mr. Birrell; Mr. Brangwyn's masterly piece of decoration, *Mars and Venus*; Prof. Brown's landscape, *The Severn Valley*; Mr. Gerald Festus Kelly's portrait of a girl in a red dress, *At the Stage Door*; Mr. W. Russell's clever interior, *The Barber's Shop*; Mr. Lavery's attractive open-air portrait of his wife painting; and Miss S. C. Harrison's dignified portrait of Mr. and Mrs. Haslam. The additions to the sculpture in this Gallery include Rodin's portrait bust of Mr. George Bernard Shaw; a bust of Lady Gregory by Jacob Epstein; of Tolstoi by N. Aronsen; and of the late Captain Shawe-Taylor by Mr. Derwent Wood.



PORTRAIT-BUST BY E. CALDWELL SPRUCE

(See Leeds Studio-Talk, p. 279)

A little over a year ago, on the retirement of Sir Walter Armstrong, Sir Hugh Lane was appointed Director of the National Gallery of Ireland, and in the short twelve months of his directorate he presented thirteen important pictures to the collection which he had previously enriched by several important gifts. The later additions which this Gallery

owes to his generosity include, among the Italians, a characteristic example of the art of Paul Veronese, a dignified portrait of a lady, gorgeous in brocade and pearls; a large decorative group by Piazzetta, one of the last of the Venetian painters of note: a virile *Portrait of a Man* by Bassano; and an interesting landscape with figures by the Genoese painter, Alessandro Magnasco.

The English school in the Irish National Gallery, hitherto but poorly represented, has been strengthened by Sir Hugh Lane's gifts of two fine Gainsboroughs—a landscape and a portrait—and a portrait by Romney. The Gainsborough landscape, usually catalogued as *The Gamekeeper*, is an important and well-known work of his best period. It was described in the Allnutt sale of 1863 as "A woody landscape, with a sportsman in the centre conversing with a peasant; greyhounds and other dogs in the foreground; painted in emulation of Teniers." This spacious landscape, so full of distinction and charm, is an admirable example of Gainsborough's "simple and sensuous" art. The portrait is not less interesting. It is an early work, a portrait of the painter's elder brother, the inventor, known as "Schemer Jack," and is remarkable for its firm handling and clean, pure colour. Romney's portrait of his wife, Mary Abbot, one of his early works, is of special interest as being the more important of the two portraits which he painted of her; the other and smaller portrait is in Major Thurlow's collection.

The collection of Spanish pictures has been enriched by Sir Hugh Lane's gift of a very notable and fascinating work by Domenico Theotocopuli, better known as El Greco, *St. Francis in Ecstasy*, in which the passionate mysticism of the painter finds full expression; also by his gift of a large votive picture by Sebastian de Llanos y Valdis, a pupil of Herrera, whose work is little known outside his native country. The French pictures presented by Sir Hugh Lane include two fine still-life pieces by Alexandre François Desportes, the accomplished Court painter to Louis XIV, in which the vigour of Snyders has been tempered with a French elegance; and a portrait of Letitia Bonaparte (Madame Mère) by Madame Nanine Vallain, a pupil of David, which is interesting both as an historical document and an excellent example of French painting of the neo-classical period. A

"IRON BRIDGE, SALOP" *(Dublin Municipal Gallery of Modern Art)* BY P. WILSON STEER

"LETITIA BONAPARTE (MADAME MÈRE)" BY NANINE VALLAIN

"DECORATIVE GROUP" BY GIOVANNI BATISTA PIAZZETTA

(National Gallery of Ireland. Presented by Sir Hugh Lane)

"THE BAPTISM OF ALPHIN KING OF LEITRIM, BY SAINT PATRICK, A.D. 434." FRESCO DECORATION FOR ENTRANCE OF DUBLIN CITY HALL BY JAMES WARD, A.R.C.A.

Winter Scene by Jan Abrahamsz Beerstraten completes this noble gift.

In addition to these pictures, several others lent by Sir Hugh Lane to the Gallery shortly before his death are now hung there, and will, it is hoped, eventually become part of the permanent collection. They include three works by Poussin—*Pluto and Proserpine*, supposed to be a study for a ceiling in the Barberini Palace at Rome, *The Marriage of Thetis and Peleus*, and a *Bacchante and Satyr*; a large canvas by Tintoretto, *Venus and Adonis*; an important example of the work of Claude Lorrain, hitherto unrepresented in Dublin, *Juno confiding Io to the care of Argus*, and Chardin's serene and exquisite work *La jeune Institutrice.*

In speaking of Sir Hugh Lane's work for the

"AN IRISH CHIEFTAIN OPPOSING THE LANDING OF THE DANES ON THE SHORES OF THE LIFFEY, A.D. 800." FRESCO DECORATION FOR ENTRANCE OF DUBLIN CITY HALL BY JAMES WARD, A.R.C.A.

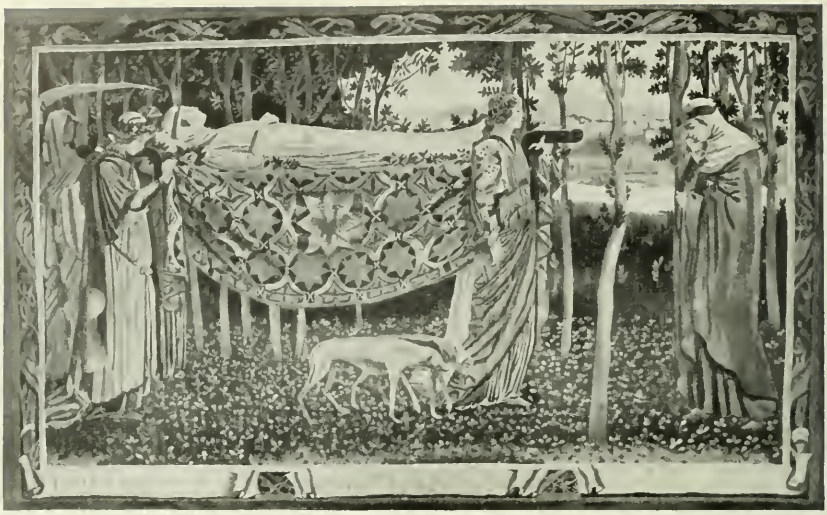
National Gallery of Ireland mention should be made of his two important "finds" in the cellars of the Gallery—an interesting portrait by Van Dyck, a *Head of a Young Man*, which is evidently a work of the painter's early Flemish period; and a *Holy Family* by Jordaens, which is simply treated and full of charm. The entire collection in the Gallery was rearranged by the late Director, the Milltown pictures which were formerly hung together having been dispersed according to their schools and periods. Thus an immense improvement has been effected both from the æsthetic and the educational points of view.

An interesting experiment in fresco decoration is now being carried out in the circular entrance hall of the Dublin City Hall by Mr. James Ward, A.R.C.A., Headmaster of the Metropolitan School of Art, Dublin, and his pupils. The scheme of decoration comprises a series of twelve panels, eight illustrating the history of Dublin and four occupied by decorative treatments of the Arms of the Four Provinces of Ireland. The interior of the hall is of stone, in the Renaissance style of Architecture, and the panels are divided from the cupola above by the stone entablature, and are separated by classic columns. The painting is executed directly on the stone ground in the spirit-fresco medium, and the work, which is carried out in a light scheme of colour, is effective and broad in treatment. We illustrate the two finished panels, *The Baptism of Alphin, King of Leinster, by St. Patrick* A.D. *434*, and *An Irish Chieftain opposing the landing of the Danes on the Shores of the Liffey* A.D. *800*.

E. D.

FLORENCE.—The war, which has affected most forms of art production very prejudicially, has been especially severe on those branches of art which were just seeking to establish themselves; and from this point of view the most attractive art industry which Count Nicola Marcello has recently revived at Florence has a special claim on our interest and sympathy. I say "revived," because this art of tapestry is a very old one at Florence: it came there from the rich Renaissance cities of north Italy, from Mantua—where it was practised under the patronage of the Gonzaghi—from Ferrara, and also more directly later from Flanders, for Cosimo I, when he had established himself in his Grand Duchy, brought to Florence in 1545 a company of Flemish weavers who worked from the designs of Salviati and Pontormo; and the Grand Duke also bought, in 1553, from Vanderwelt those magnificent tapestries of *The Creation of Man and Woman* which are still to be seen in the Galleries of Florence.

"THE PARTING OF ROMEO AND JULIET." TAPESTRY DESIGNED BY ELIO MAZZI AND WOVEN IN COUNT MARCELLO'S SCHOOL OF WEAVING IN FLORENCE



"THE DEATH OF LAURA." TAPESTRY DESIGNED BY ELIO MAZZI AND WOVEN IN COUNT MARCELLO'S SCHOOL OF WEAVING IN FLORENCE

This art, which had flourished under the Medici as a splendid decorative accessory to their courtly life, survived for two centuries, but by the middle of the eighteenth century was practically defunct. Yet a dead art for Europe it has never been, for in France the School of Gobelins survived, and

"THE MEETING OF DANTE AND BEATRICE." TAPESTRY DESIGNED BY ELIO MAZZI AND WOVEN IN COUNT MARCELLO'S SCHOOL OF WEAVING IN FLORENCE

"ABELARD AND HELOISE." TAPESTRY DESIGNED BY ELIO MAZZI AND WOVEN IN COUNT MARCELLO'S SCHOOL OF WEAVING IN FLORENCE

last century in England that fine decorative genius, William Morris, attempted its revival, with no small measure of success, while in Florence within late years Count Nicola Marcello has revived an art which ought to reclaim its tradition in these historic surroundings. The Count has devoted the upper floor of his villino in the Via Solferino at Florence to the work of his looms, and in the painter Elio Mazzi, if he does not possess all that imaginative beauty of type and wonderful feeling for line which made our Burne-Jones an unequalled designer for tapestry, Count Marcello has found a valuable assistant, a draughtsman of great richness of invention and exquisite finish of design.

What is the real scope of this art of tapestry? It is a question which presents its own difficulties, but which is indispensable to a sound judgment of any modern revival of this delightful art of the Middle Ages. Fundamentally tapestry is decorative; and any attempt to rival the tones and colours of actual nature is outside the limits of the art and invites failure. Raphael and François Boucher are great names in art, but in this particular they may have been misled by their own brilliant abilities. For tapestry—as has been pointed out—cannot justly be considered as woven painting. While the painter can often obtain his impression with a few skilful touches, the tapestry-weaver must advance slowly, watching always with close attention for the harmony of effect; while the painter can vary at will the colours on his palette, the weaver cannot go outside of those which are set ready to his hand, and in whose subtle blending lies the mastery and the secret of his craft.

"Tapestry," says Count Marcello himself, "by its very nature a rebel to the innovations and resources of mechanical skill, was always and in every epoch made by hand. . . . The countless difficulties of the technique are learnt and overcome only with long practice. For this reason the apprentices commence with executing designs for leaves, flowers, and fruit, and weave at first small industrial commissions for coverings of chairs and sofas . . . then, when their apprenticeship is completed, the pupils, who are generally taken at the age of fourteen to fifteen, pass on to the true and real tapestry in its more or less difficult parts, and specialise according to their capacity and natural inclination in the work which is slower and more exact and costly. Tapestry, besides, can never be separated from furniture making . . . and hence a real school of tapestry must be also a school of decoration. My own dream, therefore, has been, in reviving this forgotten art, to secure the existence of my modest school, so that, if fortune smiles upon my efforts, it may gradually renew all that rich decoration and equipment in this respect which gave such splendour to our lordly houses in the olden time."

To do this—to revive a form of art which, as he says only existed within Italy at Rome, and outside Italy in the tapestries of Larsson and Boberg in Sweden, of Merton Abbey in England, and the ancient tapestry factory in France of the Gobelins, supported by the Government, Count Marcello needed to study his subject thoroughly, to go to the old tapestries themselves to learn their secret, and, finally, to locate his factory, to select his first apprentices from intelligent girls just leaving the primary schools, and also to give them that elementary training in art which is indispensable for the tapestry weaver. Just as he had succeeded in this and had found in Sig. Elio Mazzi a designer of imagination and a fine sense of colour, forming around him in Florence a little group of intelligent and enthusiastic assistants, the terrible conflict of the nations of Europe broke out, and though the intervention of his own country on the side of the Entente has, I know, his entire approval, it has materially hindered the progress of the undertaking and the realisation of the aims to which he has devoted himself for so many years, so that he is now able to continue his school of tapestry at Florence only under great economic difficulties. It is for this reason that such an artistic effort, belonging to the best traditions of Florentine art creation, has a special claim upon English sympathy and support. S. B.

PARIS.—The journalistic side of art has lost one of its most prominent representatives by the death of Auguste Dalligny, who in 1879 founded the "Journal des Arts" and continued to take an active part as its director until the beginning of the war, when his son Etienne Dalligny and most of the members of his staff having been called to the colours, the publication of the paper was interrupted. Mons. Auguste Dalligny, who had reached his eighty-fifth year, was trained for the legal profession, and when in later years, after holding responsible administrative appointments, he devoted himself entirely to art matters, he was instrumental in disseminating among artists a knowledge of the laws affecting their interests. Some years before he founded the "Journal des Arts," he had had practical experience of the sale of works of art at the Hôtel Drouot through being associated with a well-known commissaire-priseur Me. Charles Pillet, and it was primarily with the object of furnishing the public with a compte-rendu of these sales that he started his journal. The high esteem in which he was held by the art world of Paris is well expressed in the tributes paid to his memory by the French daily journals. "Auguste Dalligny," says the "Figaro" in its obituary notice, "était un critique averti, qui avait suivi avec attention le mouvement de l'art depuis un demi-siècle, et qui avait consacré aux artistes des articles pleins de finesse et de bonhomie . . . Il laissera d'unanimes regrets à tous ceux qui l'ont connu ou consulté."

ART SCHOOL NOTES.

LONDON.—The winter session of the Central School of Arts and Crafts, Southampton Row, will begin on September 20, and the inaugural lecture will be delivered on October 8 by Professor Selwyn Image, Slade Professor of Fine Art in the University of Oxford, whose subject will be "The Work and Influence of John Ruskin." Prof. Image has also arranged to deliver a consecutive course of lectures on Friday afternoons during the session, dealing with "Some Historical Aspects of Art." Though the programme of classes for the session shows little deviation from that of previous sessions, the war is responsible for numerous changes in the staff of instructors, as many as twenty-five of those who were on the list a year ago having relinquished their appointments to join his Majesty's forces. Mr. Niels M. Lund will take charge of the etching class in place of Mr. Luke Taylor, who holds a commission in the Loyal North Lancashire Regiment. Mr. A. S. Hartrick, besides assisting in the school of painting, has been appointed to take charge of a special class in tempera painting. Mr. Douglas Cockerell has arranged to resume the direction of the school of bookbinding which he originated in 1897, when the work of the institution was carried on in the temporary premises in Regent Street. The list of students of the Central School who have joined the colours comprises over two hundred names.

At the Chelsea School of Art carried on in connection with the South-Western Polytechnic, Manresa Road, two scholarships, each of the annual value of £24, are awarded to enable students to study illustration work, the course of study being so arranged as to lead directly to the execution of saleable commercial work. The scholarships are known as the "Christopher Head" scholarships; they are open to all and have few restrictions attached to them.

REVIEWS AND NOTICES.

Ex Libris engraved on Wood. Twenty plates, preceded by a study by Count Dr. L. A. Rati Opizzoni on "The Movement of Wood-Engraving in Modern Italy." Preface by Ettore Cozzani. (Turin: Edizioni d'Arte, E. Celanza.)—The process of wood-engraving in Italy of to-day, although the art was practised under the influence of the Renaissance with minute attention and success, is of comparatively recent growth, and owes very much to the initiative and personal influence of the painter Adolfo de Karolis. He it was who seems to have given the first impulse in Italy to this modern school of wood-engraving; and though his work was free in its treatment of material—and as such was possibly criticised by Professor Camille Monnet when he said of these Italian wood-engravers in his "Considerations sur la Xylogravure en Italie": "Ils gravent sur n'importe quelle essence de bois, sur n'importe quelle surface peu plane ou mal polie: ils se servent de n'importe quels utils de menuisier ou d'horloger"—there can be no doubt of its originality and creative force. The illustrated cover of D'Annunzio's "Francesca da Rimini," published by Treves at Milan in 1903, confirms this statement. De Karolis also worked for the "Hermes," a periodical which was founded in the year following and had a very brief career. Then followed a period of stagnation, but in 1912, under the vigorous initiation of Ettore Cozzani and the architect Franco Oliva, there appeared in Spezia the "Eroica, a Collection of Poetry"; and this impulse was continued under the same two indefatigable workers for their craft in the International Xylographic Exhibition held, soon afterwards, at Levanto. Among the twenty plates in the present work we note especially one by De Karolis (vii.), and another by Carlo Sensani (ii.) which seem aptly to illustrate this artist's views of treatment. "Wood-engraving," he writes, "is in itself an art simple and complete, in which excess of clever technicalities is useless and often dangerous. With the wood alone the finest effect can be obtained; wood-engraving is beautiful in so far as it feels the wood, and it is necessary to keep in view the sentiment of the material itself." Of the five plates by Emilie Mantelli, a student of the Florence Academy, two (Nino Oxilia and Grace Latimer Jones) evince some of the best qualities of this craft; and commendable also is the colour plate by Riccardo Fantoni from three separate blocks. But there are some notable omissions; there is nothing by Professor Monnet or Gino Barbieri, and from both De Karolis and Sensani there is but one plate each. The work is a record, though not a complete one, of an interesting movement in graphic art.

Catalogue of Drawings by Dutch and Flemish Artists preserved in the Department of Prints and Drawings in the British Museum. By ARTHUR M. HIND, M.A. Vol. I. Drawings by Rembrandt and his School. (Printed by order of the Trustees.) 12*s.* net. This volume, as we learn from an introductory note by Mr. Campbell Dodgson, the Keeper of the Print Room at the British Museum, is the first of a series projected to form a complete catalogue of the Dutch and Flemish drawings under his charge—a very extensive collection, originating in the Hans Sloane bequest more than a century and a half ago, and reinforced at intervals by very important bequests and purchases, the chief sources within the past century being the Payne Knight Bequest (1824), Sheepshanks Collection (1836), the Malcolm Collection (1895), and the Salting Bequest (1910). In this first volume, embracing the drawings of Rembrandt and his School, every page of the catalogue bears witness to painstaking research and discrimination. Mr. Hind has devoted years to an intimate study of the etchings and drawings of the great Dutch Master and his numerous disciples and imitators, and the knowledge gained in this way and by consultation of other eminent authorities, such as Hofstede de Groot, has enabled him to sort out the material with a high degree of definiteness as to authorship where that is ascertainable. The series of plates appended to the Catalogue comprises reproductions in half-tone of about a hundred and sixty of the drawings; they make no pretence to being facsimile, but they will be of use to the student and connoisseur as showing the salient characteristics of the draughtsmanship of the artists dealt with.

French Sculpture of the Thirteenth Century is the title of a portfolio published by Mr. Lee Warner for the Medici Society (7*s.* 6*d.* net) and containing seventy-eight examples of masterpieces of mediæval art illustrating the works at Reims, and showing their place in the history of sculpture. Mr. Arthur Gardner furnishes an introduction and notes on the illustrations, which, besides sixteen examples from the Cathedral of Reims, where, as he remarks, the most perfect development of mediæval art was to be seen, include a representative selection from Chartres, Amiens, Rouen, Auxerre, Le Mans, Paris, Bourges, Soissons and other cathedrals.

THE LAY FIGURE: ON SOME ASPECTS OF ART TEACHING.

"THERE seems to be a general tendency at the present time to revise our social and political habits and to search out ways of amending our national methods," said the Art Critic. "I hope that while we are in this frame of mind the need for improvement in our system of art education will not be forgotten."

"Does it call so urgently for improvement?" asked the Art Master. "Does it not answer its purpose quite reasonably well as it is?"

"No, indeed," replied the Critic. "It has, I think, its full share of imperfections; and now is the time, while we are in the mood for self-criticism, to recognise them and to do our best to remove them."

"But our methods of art education have been thoroughly reformed during the last few years, so surely there is no need to upset them again now," objected the Art Master. "They are efficient enough, and to pull them to pieces merely for the sake of change would be absurd."

"Are they so efficient?" questioned the Critic. "Have they attained perfection? Has the thorough reform you talk about eliminated all deficiencies? I think not."

"And I think with you," broke in the Manufacturer. "I look at the question, naturally enough, from my own point of view: and I can only say that in art education as it is at present conducted I find many deficiencies which might be corrected."

"Why, it is particularly in the interests of men like you that the changes I am talking about have been made in our system of art education," cried the Art Master. "We have altered the whole scheme of teaching expressly to fit the students for their work as designers and workers in various forms of industrial art."

"Yet you have not succeeded in making this scheme agree with the ideas of the men who are expected to employ these students," commented the Critic. "That is just my argument. Evidently you have not yet got the scheme right if the manufacturers, including even those who are known to take a keen interest in your art schools, are still able to say that it does not produce the results which they expect."

"But what more can we do?" asked the Art Master. "We train our students thoroughly in the principles and practice of design; we give them a comprehensive knowledge of all schools of decorative art; we teach them to draw and to paint; and we impress upon them the value of sound tradition. Where are the imperfections in such a system?"

"That is for you to discover," retorted the Manufacturer. "I can only judge by results. These students of yours, with all their training, are very rarely of much use to me when they come to my works fresh from school. They are excellently trained, no doubt, but their knowledge is so largely theoretical that they have to be taught from the very beginning the practical side of what they have to do. Cannot you save me a good deal of that trouble?"

"Ah, yes, that is the point!" exclaimed the Critic. "There is too much theory and too little practice. What I should call the right training for the designer includes the actual knowledge of how to do things. He should not only be able to design but also to make the things he designs. He must be an artist of course, but a craftsman as well."

"Do you mean to suggest, then, that the art school should be turned into a workshop?" asked the Art Master.

"Well, why not, if the student is to take his place in a workshop when he leaves school?" returned the Manufacturer. "Why not accustom him from the very beginning to the part that he intends to play?"

"Yes, and why not make him a thorough workman while you are about it?" agreed the Critic. "Let him learn his trade while he is at school so that he can go straight to the work that awaits him outside. He will be all the better artist, I believe, if he knows how to put his ideas into actual shape."

"He will be very much more the sort of artist I want," declared the Manufacturer; "because he will not put before me suggestions so impossibly complicated and so unpractical that it is simply waste of time to consider them at all."

"That is true," said the Critic. "As a craftsman he will know the value of straightforwardness and simplicity, and he will have learned the artistic importance of fitness in his design. He will curb any tendency he may have in the direction of redundancy or extravagance because he will perceive that this tendency inevitably leads him to unpractical results and to wasted labour. He will know what he can do because he will know how it should be done."

"Oh dear, more reforms!" sighed the Art Master.

THE LAY FIGURE.

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